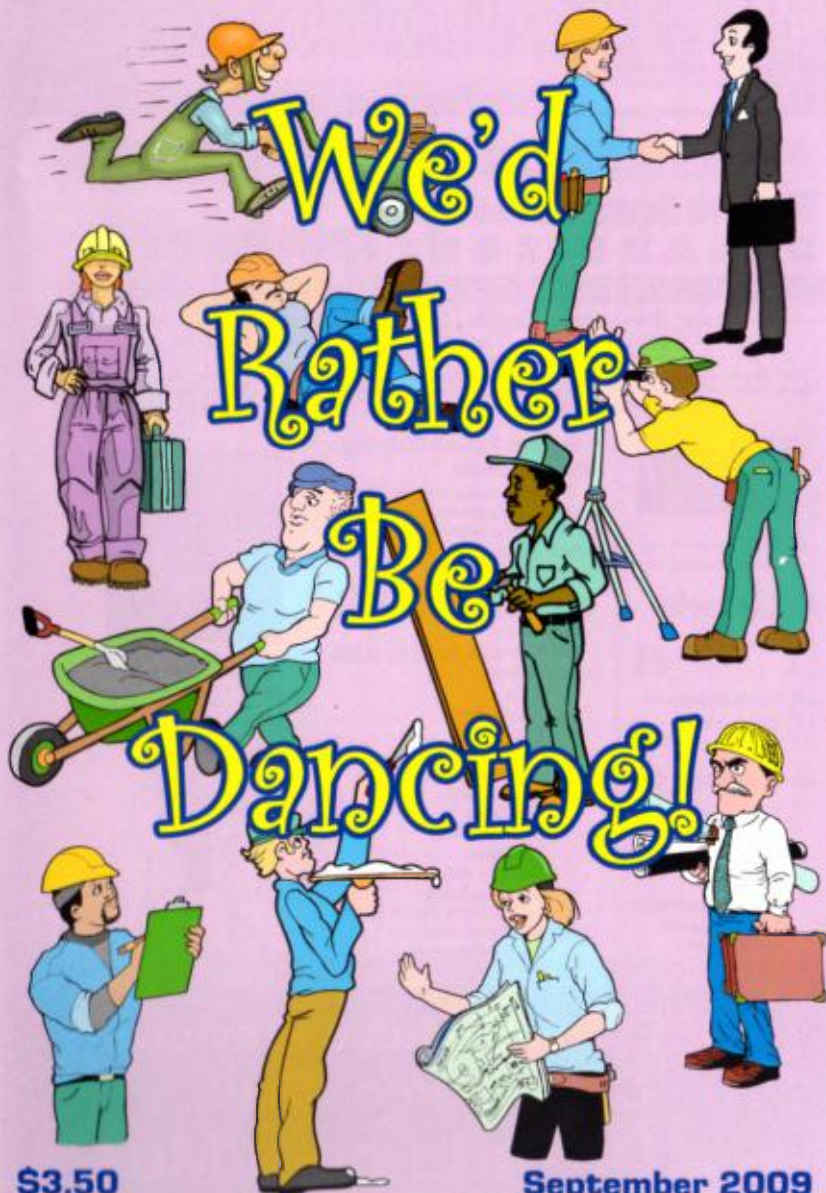


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"The International Magazine of Square Dancing"

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William and Randy Boyd

Cartoonist
Corben Geis

EDITORIAL

*From
Bill Boyd*



No, last month's cover was not a joke! I often talk about setting goals, achieving dreams and ideas, and doing the impossible. I have attended three different state conventions where the attendance was between 800 and 900 paid dancers. Some states have told me that they have fewer attendees and some states have informed me that their numbers were higher. Unlike some festivals designed to appeal to specific dancers, Square Dance Conventions, like state and national conventions are designed to appeal to dancers of virtually all levels and skill of dancing. Dancers from the weekend crash course in Mainstream with little dancing experience to dancers with 50 or more years of dancing, some in rounds, some squares, some clogging, some contra, some lines and more. National Square Dance Conventions feature national callers as well as local callers. Dancers can hear new voices, new callers and experience callers with fifty or more years of calling. Last month's issue of American Square Dance had many articles on recruiting and retaining new dancers. There is to be a short series of articles on recruiting and retaining dancers from a club that started with one square and worked to a point where they are dancing several squares. The starting position for National and State Square Dance Conventions are the local clubs. Local callers and cuers used to encourage dancers to attend these conventions and more to the point the callers and cuers would attend the events with their clubs. Many a time a caller would shepherd his or her dancers through their first convention, frequently staying with them either just one day or often through the entire weekend. So here is the plan, Callers, Cuers, Prompters, Clogging Leaders, Line Dance Leaders and Club Leaders: bring (I said bring, not send) your dancers to the 59th National Square Dance Convention. Just as an aside, another reason to attend the National Convention this year will be a reunion of the Mid-America Square Dance Jamboree on June 22 at the Crown Plaza (formerly Executive West Hotel). This should be a great event and I am looking forward to attending. I will see you in a square, if not before then, at next year's National Square Dance Convention in Louisville, Kentucky.

Free Stuff

Publishing your articles in American Square Dance is free. Anything of national interest will be published (maybe even stuff we just find interesting). Free issues of American Square Dance are always available for your graduating classes. Just let us know how many and when you want them. – Randy Boyd, Editor

CALLERLAB VIEWPOINTS

By
Mike Seastrom



Keeping Those New Dancers

When new dancers walk into the door of your hall to join you for the first time, what do you think is running through their minds? Think back, if possible, to the first time you walked into a hall to learn to square dance. If a friend, relative, co-worker, or neighbor brought you and introduced you to others in attendance, you were lucky. If you were courageous enough to walk in by yourself, how you were treated and received probably made a big difference in your decision to stay or leave and never come back.

They say that we only get one chance to make a first impression, so let's take a good look at not only what it takes to make that first impression a positive one, but what it takes to keep our new dancers coming back week after week and becoming new friends and members of our club.

There are a few things that already need to be in place when you open the doors for the first time to your new dancer program. When there are more than a few members of your club helping and attending your new dancer dances, it's extremely important to make assignments ahead of time. If no one is asked specifically to do a job, it probably won't get done so make sure to have a written list of those members helping out.

Surely a person or couple will be taking names, money, and personal information of those attending as they come in the door, but what about the other important things going on? At least a couple of people, (ideally as many as four to six members) need to be assigned to act as host and hostess positioned around the entrance and inside after your new dancers sign in. These folks are not only verbally welcoming everyone coming in the door, they are introducing themselves, exchanging and learning names, and introducing people to one another.

Get to know your new dancers a little as individuals. Knowing some personal information about new acquaintances helps you remember their names, because you can associate a visual or mental image about them. It also gives you the opportunity to share some of that personal information with others as you introduce them, and it will in turn help those folks who have like experiences or hobbies, to more easily converse with each other. This "social tuning" can really get a good verbal buzz going before people even start to dance and it can make the evening even more fun. Successful clubs have done this at their regular dances for years, as a way of welcoming and getting to know their guests while getting their dance nights started.

That brings me to another point. Try to make each 'new dancer dance' or 'new

dancer evening' a party. It may sound like more work, but everyone likes going to a party and it will give your new dancers another reason to come back week after week. Celebrate Square Dance Month in September, celebrate the first day of fall, celebrate Columbus Day, Halloween and on and on. Put up some simple decorations and you'll find it really makes it seem like a party is going on. These are simple things that can be delegated to members of your club. Be sure to involve your new dancers later on down the line.

Always have food available and when possible have the food you serve go along with the theme of the party for the evening. Food and square dancing go together and it always seems like more of a party when there is food. You can also use the food you serve for your theme. Have a Fruit Night, Pie Night, Men's Cake Bake and so on. Use your imagination, have fun with the food and themes you choose, but keep it simple so that no one feels burdened or inconvenienced.

Bob Osgood, the long time editor of *Sets In Order*, Square Dance Magazine, and the caller leader that started CALLERLAB, said long ago that the 'dance is the bricks that our club and our dance nights are built with, but the social fun is the mortar that holds all the bricks together'. Pay some real attention to the detail that makes up the social part of your club and dance events and the extra effort will really pay off in the long run.

Many leaders in our activity have been very careful in the last ten to twenty years to eliminate certain words from our vocabulary that might be offensive or sound like too much work for your members and new dancers. I used to think we

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were just being too picky, but I have seen this change really have an impact on my own new dancers and I now believe that it really makes a difference.

The first one is calling a new dancer a class member, student, greeny or something like that. They are new dancers, because they're dancing the first time the music starts and should be recognized for that. Although this may sound like a small thing, it subconsciously recognizes their accomplishment and unlike some of the other terms above, is much more positive.

I also found that by welcoming new dancers the first night to the "(Your Club's Name) New Dancer Dance", that I had a much more positive impact then when I previously welcomed them to the "(Your Club's Name) New Dancer Class". It's much more motivating to your new dancers to come back week after week to a dance than (yawn) another class. Think about it, would you rather go to a party every week to dance or go to class?

Make each night a dance and not a close order drill or rigid event, and it will add so much to the fun. It's really easy to do singing calls right away, get the new dancers singing with you, shouting back at you with various calls, and just plain enjoying themselves. It's all about the **FUN** every night and every tip!

Lose phrases like, "When you learn to really dance", or "When you get good enough to dance with our club". They're dancing from the first night and it's much more positive to be encouraging. Say things like, "You are doing so well", and "Isn't this dance of ours good fun?"

Try to be encouraging with comments like, "Don't worry, we were all new dancers before and we can really understand what you're going through". I know these things sound so picky, but just making the attempt to be positive and encouraging can go a long way in making your new dancers feel more comfortable. It's important for them to know that their feelings are normal and understood by the experienced dancers and club members.

Offer some additional learning opportunities to those that need it. Sometimes just another walk through of a call between tips is enough. Occasionally it really helps to schedule a separate time, in a fun and social setting (with food) at someone's house, to dance and practice what has been taught. These efforts can make the difference in keeping new dancers coming back instead of becoming frustrated and dropping out.

Have someone assigned to personally call those new dancers who miss a new dancer dance. It lets them know they were missed and that someone was thinking about them. New dancers will be absent less if they know, in the back of their minds, that people miss them and know when they are not in attendance.

If you have someone good enough with email and you have email addresses for your new dancers and members, an email can be sent out a day or two after your new dancer dance to thank everyone for coming and list what was taught. You can also remind them about the next event, mention the theme, and any changes in time or venue. I've seen some groups make up fun questions about what was taught in these emails. This short email can go a long way in connecting with your new dancers and club angels and is another opportunity for your new dancers to learn and remember what they were dancing.

Include your new dancers in as many club events as possible. Make them honorary members of your club right away and send them the club newsletter. Put your new dancers' names in the newsletter under the section for birthdays, anniversaries and accomplishments as often as possible.

These little steps can go a long way in keeping your new dancers with your program and eventually becoming regular members in your club. Treating them like royalty is a great way to make them feel good about themselves and their achievements as new dancers and a terrific way to keep them coming back. That's really what it's all about. Have some great new dancer dances and have a great new dancer program!

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Chicago (BVR 131)

Al Stevens

Written in 1922 by Fred Fisher. It has been covered by many artists, the best know version is by Frank Sinatra. Big band full sound. Listen to the reeds, brass woodwinds and strings all leading and answering in the right places with just enough percussion for a smooth dance number that will have the dancers keeping in time. Available on vinyl, CD and MP3. *Hds (Sds) Slide Thru, Double Pass Thru, Cloverleaf, Centers Pass Thru, Pass the Ocean, Spin the Top, Hinge, Boys Run, Reverse Flutterwheel, Promenade.*

This Land Is Your Land (Crown CRC 181)

Bob and Matt Worley, and Drew Searce

Written in 1940 by Woody Guthrie to the melody of an old Baptist Gospel Hymn "Oh, My Loving Brother". An energetic country sound. Piano stylings, guitar, banjo, bass and drums. A good addition for your patriotic library. This one will have the toes tapping. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, R & L Thru, Swing Thru 2 X's, Swing, Promenade.*

People Are Crazy (ESP 341)

Tom Miller

A recent top seller by Billy Currington. Accoustic guitar, electric guitar, steel, bass and drums. This one pushes the energy meter up. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

I Wonder Where You Are Tonight (ESP 1123)

Mitchell Osawa

A big Bluegrass hit covered by Dolly Parton, Hank Snow and others. Lots of toe tapping Bluegrass energy from a rolling banjo, fiddle, guitar, bass and drums. Key change in the closer. Harmonize this one. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Cast Off 3/4, Walk & Dodge, Partner Trade, Square Thru 3, Swing Corner, Promenade.*

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Marry For Money (ESP 1125)**Elmer Sheffield**

A recent best seller for Trace Adkins. Country swing from a guitar with a touch of twang, steel, bass, piano and drums. This one begs you to get up and dance. Chases add to the fullness of the sound. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Tch 1/4, Split Circulate 2 X's, Swing Corner, Promenade.*

Make Her Fall In Love With Me Song (Grammophone GP 406) Jerry Jestin

A cover of another of George Straits hits. A bright mix of an electronic keyboard, guitar, sax, bass, piano stylings and percussion. A real toe tapper. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Right Hand Star 3/4, Reverse Flutterwheel, Pass the Ocean, Swing Thru, Boys Trade, Scoot Back, Swing Corner, Promenade.*

Jesus Is Your Ticket To Heaven (Imperial IR 103)**Larry Belcher**

A hit song for Ronnie Milsap, also covered by Connie Smith. A floor lifting Gospel number. Chases, riffs and runs from a guitar, sax, organ, bass, piano and drums. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Swing Corner, Promenade.*

Please Come Home (Long Horn LH 10540)**Ivan Koehn**

Musical ear candy filled with energy from a xylophone, guitar picking, bass, banjo clarinet and drums. Available on vinyl, CD and MP3. *Hds (Sds) Pass the Ocean, Recycle, Zoom, Centers Pass Thru, DoSaDo, Swing Thru, Grand R & L, Turn Thru, Swing Corner, Promenade.*

Above And Beyond (Royal RYL 1610)**Jerry Story**

Smooth country sounds from a guitar, steel, fiddle, piano, sax, bass and drums. Chases give it a full sound. Croon this one. Signature Royal sound. *Hds (Sds) Make a Left Hand Star, With Corner Swing Thru, Girls Cross Run, Girls Run, Bend the Line, R & L Thru, Rollaway, Star Thru, California Twirl, Swing Corner, Promenade.*

Put Your Hand In The Hand (Royal RYL 3460) Tony Oxendine and Jerry Story

A Gospel pop song from the 1970's that charted at # 2 on the Hot 100. Covered by Anne Murray, Elvis Presley, Frankie Laine, and Loretta Lynn. Sax, piano, guitar and steel all sharing the lead and fill with a good get up and dance beat from a bass and drums. The energy meter will peak out on this one. Key change in the closer of this real hand clapper. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Boys Fold, Ladies Chain, Chain Her Back, Promenade.*

Give It Away (Solid Gold SG 510)**Bob Asp and Noah Siegman**

Full band sound from horns, piano, strings, organ and bass with a percussion section. A good mix with a solid dance beat. Key change in closer. The CD has an

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additional harmony track and a no melody track. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Long Winding Road (Sting SIR 370)

Paul Bristow

A ballad written by Paul McCartney and recorded by the Beatles. The last single released by the quartet, it reached #1 in the U.S. in May of 1970. Piano stylings, harmonica, guitar, rolling banjo, fiddle, bass and drums. Chases give it a full sound. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, Boys Walk, Girls Dodge, Boys Run, Square Thru 3, Swing Corner, Promenade.*

Chapel Of Love (Sting SIR 371)

Tony Oxendine

Released by the Dixie Cups in 1964, it spent three weeks at #1 on the Billboard Hot 100. Covered later by Bette Midler and the Beach Boys. Horns, electronic keyboard, chimes, piano, guitar, bass, organ and drums in a smooth relaxing tempo. Key change in the closer. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left – Full Turn, Tch 1/4, Scoot Back, Boys Fold, Girls Turn Thru, Courtesy Turn, Promenade Home.*

Copacabana (Unicorn UR 501)

Michael Kissel

A 1978 disco song recorded by Barry Manilow for which he won a Grammy in 1979. It peaked at # 8 on the Billboard Top 40 in July 1978. South of the Border sound from an electronic keyboard, piano, sax, flute bass and drums. Melody line is thin. Try it for patter. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru 3, Swing Corner, Promenade.*

You Ring My Bell (Rhythm RHY 101)

Wade Driver

Piano, guitar, bass, banjo and drums in this repress of an oldie. Available on vinyl and CD. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Slide Thru, Square Thru, Trade By, Swing Corner, Promenade.*

Dem' Golden Slippers (Chicago Country CC 141)

Jack Berg

A popular song commonly sung by black face performers in the 19th century. Dixieland jazz feel in this oldie. Trumpet, trombone, bass, percussion, piano, guitar and tuba in a blend that pushes the energy meter. Key change in the closer. The CD has several extra tracks; with and without harmony, with and without melody and a bonus track for use as a hoedown. The hoedown track is good solid rhythm with most of the melody removed. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Single Hinge, Boys Trade, Swing Thru, Scoot Back, Swing, Promenade.*

Chicago (Chicago Country CC 144)

Jack Berg

The second release of this title this month. Dixieland jazz from a trumpet, clarinet, trombone, bass, piano and percussion. The CD has extra tracks with and without harmony and a slow version. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, DoSaDo, Swing Thru, Boys Trade, Turn Thru, Allemande Left, Promenade.*

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What Am I Doing Hanging Around (Gold Rush GLDR 106) **Scott Brown**

A release by the Monkees. A smooth blend of steel, guitar, rolling banjo, piano, bass, fiddle and drums. About half way up the energy scale. Available on CD and MP3. The CD has an AVI track to use it as kareoke. *Hds (Sds) Square Thru, Single Circle OW, Boys Trade, Girls U Turn Back, Couples Circulate, Ferris Wheel, Centers Square Thru 3, Swing Corner, Promenade.*

Nautical Wheelers (Gold Rush GLDR 108) **Corben Geis**

A Jimmy Buffet number about a square dance club in Key West, Florida he used to visit to watch in the late 60's, early 70's. Upbeat cheerful mix from a fiddle, piano, steel drums, ukulele, bass and rolling percussion. Available on CD and MP3. The CD has an AVI track and an Ipod track. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left - Full Turn, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

Tequila Makes Her Clothes Fall Off (Gold Rush GLDR 109) **Scott Brown**

A #1 country hit by Joe Nichols. Piano, steel, guitar bass and drums in an upbeat mix. Available on CD and MP3. The CD has an AVI track and an Ipod track. *Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Walk & Dodge, Partner Trade, R & L Thru, Pass the Ocean, Recycle, Swing, Promenade.*

River Of Love (Imperial IR 101) **Willis Simmons**

A cover of a George Strait hit. Ukulele, guitar, steel, electronic keyboard, bass and percussion. Gentle flowing tempo. Available on CD and MP3. *Standard Ferris Wheel Figure.*

Hey Baby (Pioneer PIO 6026) **Joey Duhamel**

A major hit covered by many artists. Guitar, xylophone, bass, electronic keyboard, fiddle and drums in a dance mix that keeps the dancers moving. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Slide Thru, Square Thru 3, Swing, Promenade.*

Honey Honey (Rhythm RHY 258) **Dee Dee Dougherty**

From the movie Mamma Mia. Recorded by ABBA, Full orchestra sound.

Smooth strings, guitars, bass, electronic keyboard. Available on CD. The CD has an extra split stereo track. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Bend the Line, Square Thru 3, Swing, Promenade.*

Together Again (Square Tunes ST 1077)

Hunter Keller

Released in 1964 by singer song writer Buck Owens. Also covered by Ray Charles, Emmylou Harris and Kenny Rogers and Dottie West. A romantic mix from a guitar, piano, bass, electronic keyboard and drums. Croon this one. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing, Promenade.*

Marines Hymn (Tar Heel TAR 179)

Herb Franklin

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A good collection of well mixed releases this month. Check them out. As we start into the fall dance season and new dancer sessions let's keep it FUN! See you next month.



Pictured from left to right are Jerry and Donna Robey, Vince Dahlheimer, Jane Simpson, Bernadette and Roger McNeil, Marion Willenbring and Myron Hollatz. 31 squares of dancers competed for the first time at the National Square Dance Convention in Long Beach, California. Competition was held on June 25 with Randy Dougherty and Tony Oxendine as the callers. Medals were awarded for the top four squares (FSTM square finished about 10th). The matching skirts for the "Friendship Set to Music" square were made by Jane and Marion. It was a blast and team captain, Bernadette, would encourage all dancers to compete at least once. At the annual meeting, USDA approved competition dancing for both youth and adults. Competition is being planned for the next National Convention, to be held in Louisville, Kentucky in June, 2010.

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick Demerath



Ten Smart Steps for Square Dancing

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations has provided current, timely, and effective information on new dancer recruitment, winning ways to retain club dancers, and pitfalls that drive square dancers away. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over North America and abroad to continue these initiatives. ACA will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome and segregationist dance programs.

This month's ACA Viewpoint clarifies offers ten Smart Steps that ACA received from Caller John Gibson, of Atlanta, Georgia. John sent a very refreshing letter to the American Callers' Association. In a very practical and palatable message, John makes "Ten Sensus Communitum" suggestions that could have long-term positive benefits for square dancers and clubs and callers.

Here they are:

1. You can't teach a person to dance in 20 weeks, but you can expose them to square dancing. It works if the new dancer graduates and can visit other clubs and dance with pleasure.
2. Often clubs have a myriad of duties for the dancers converting what was FUN into what is WORK, not PLEASURE. John believes that this is the main reason we lose graduated new dancers.
3. You can teach new dancers some plus with the basics. Just do not tell the new dancers.
4. Each night it is fun for the dancers to have a publicized "challenge" series of calls predicated in FUN for the dancers.
5. There does not seem to be a relationship between the fun and participation level of a club with formal or informal square dancing dress codes.
6. There are too many SPECIAL DANCES WITH OUT OF TOWN CALLERS. John suggests a limit of four Special Dances per year in each area.
7. Take the WORK out of square dancing and make it PLEASURABLE again by stopping a tip and WALKING the dancers through the difficult maneuvers.
8. Eliminate full meal and theme dances with table set up and take down assignments.

9. Dancers should have no responsibility except to SHOW UP and DANCE and have FUN..
10. Look at the dancing choreography from the 50's and 60's and learn the incredible variety using the 60 plus maneuvers.

In summary John parallels David Ramsey in his common sense Financial Peace University by stating if you can't pay for it, you do not need it and do not buy it.

The status symbol in square dancing is not a few dancers struggling to get through high level maneuvers. The real status symbol is a hall full of people having fun.

In the same letter, John talks about callers and clubs and changes in society. John offers eleven suggestions on how to enhance square dancing's aligning itself to the changes in society. They are excellent ideas and are more than worthy of a second ACA Viewpoints next month.

As the American Callers' Association continuously invests all its assets, time and funds to communicate with callers, dancers, and associations to bring the dancers back together to dance on a one floor united program and at the same time the American Callers' Association stays tuned into the desires and needs of the dancers. John does the same thing in a different venue.

The Board of Directors of the American Callers' Association invites each of you to visit our website and newsletters at americancallers.com/news and communicate with us. Give us your ideas "We Will Listen".

The American Callers' Association is committed to unifying the dancers and to preserve square dancing; ACA recognizes that the Square Dancing Renaissance can begin by unifying the dancers into a one floor program and seeks to work with caller organizations, square dance organizations and others to reverse the growth and energize square dancing. John's ten suggestions fit hand in glove with ACA's commitment and desires.

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers' Association mac@americancallers.com or Dr. Patrick Demerath at pdemerath@uwa.edu. Please visit our website and newsletters at AmericanCallers.com/news.

Until next time, happy dancing.

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CUE TIPS

*Selected by
Fran & Jim Kropf*



As hard as I try, "ALL I CAN BE" is a loving mother and wife, and a good dancer.

All I Can Be

Choreo: Barry and Bobbie Bartlette, 9781 Lolo Creek Rd, Lolo, MT, 59847

Music: All I Can Be Artist: Collin Raye Download available on Walmart.com

Footwork: Opposite unless noted (Woman's footwork in Parentheses)

Time: 3:11 @ 41.5 MPM

Rhythm: Two Step RAL Phase II (Degree of Difficulty: AVG)

Sequence: INTRO A B A C A(17-32) END

INTRODUCTION

OP-FCG WALL; WAIT 2 MEAS;; APT PT; TOG TCH CP; BOX;; 2 SD CLS;
SD & THRU SCP LOD;

PART A

2 FWD TWO STPS BFLY WALL;; OP VIN 4 OP LOD;; SCOOT; WK 2; DBL
HITCH;; SCIS TO FC; FWD TWO STEP TO CHG SDS; SCIS FC RLOD; OP
FWD TWO STEP; CIRC AWY 2 TWO STEP;; STRUT TOG 4 SCP RLOD;; 2
FWD TWO STPS BFLY COH;; OP VIN 4 OP RLOD;; SCOOT; WK 2; DBL
HTCH;; SCIS TO FC; FWD TWO STEP TO CHG SDS; SCIS FC LOD; OP
FWD TWO STEP; 2 CIRC AWY 2 TWO STEP;; STRUT TOG 4 BFLY WALL;;

PART B

TRAV DOOR 2X;;; VIN 2; FC-FC; VIN 2; BK-BK OP LOD; HTCH 4; WK 2
CP WALL; 2 SD CLS SCP LOD; SD THRU CP WALL; 2 TRNING TWO
STEPS SCP LOD;; TWL 2; WK 2 SCP LOD;

PART C

OP LOD 2 FWD TWO STPS;; SLIDING DOOR;; RK APT RCV FC COH; TWO
STP TOG CP COH; BOX;; 2 SD CLS; SD & THRU OP RLOD; 2 FWD TWO
STPS;; CRC AWY 2 TWO STPS;; STRUT TOG 4 SCP RLOD;;

END

2 FWD TWO STPS BFLY WALL;; OP VIN 4 OP LOD;; SCOOT; WK 2; DBL
HITCH;; WK 2 TO FC; APT PT

This is What the 4th of July is Really About

Reprint from American Caller's Association Newsletter – July 2009

As I came out of the supermarket that sunny day, pushing my cart of groceries towards my car, I saw an old man with the hood of his car up and a lady sitting inside the car, with the door open. The old man was looking at the engine. I put my groceries away in my car and continued to watch the old gentleman from about 25 feet away. I saw a young man in his early twenties with a grocery bag in his arm, walking towards the old man. The old gentleman saw him coming too, and took a few steps towards him. I saw the old gentleman point to his open hood and say something.

The young man put his grocery bag into what looked like a brand new Cadillac Escalade and then turned back to the old man and I heard him yell at the old gentleman saying, "You shouldn't even be allowed to drive a car at your age." And then with a wave of his hand, he got in his car and peeled rubber out of the parking lot.

I saw the old gentleman pull out his handkerchief and mop his brow as he went back to his car and again looked at the engine. He then went to his wife and spoke with her and appeared to tell her it would be okay. I had seen enough and I approached the old man. He saw me coming and stood straight and as I got near him I said, "Looks like you're having a problem."

He smiled sheepishly and quietly nodded his head. I looked under the hood myself and knew that whatever the problem was, it was beyond me. Looking around I saw a gas station up the road and told the old man that I would be right back. I drove to the station and went inside and saw three attendants working on cars. I approached one of them and related the problem the old man had with his car and offered to pay them if they could follow me back down and help him.

The old man had pushed the heavy car under the shade of a tree and appeared to be comforting his wife. When he saw us, he straightened up and thanked me for



2009 Square Dance Class celebrating their "Halfway Dance". Left-to-Right are: Johnny and Donna, Andy and Lori, Mike and Mary, Bubba and Cindy (Teachers), Craig and Rita, Josh and Daphne, Errol and Jan, Cliff and Janice, not pictured are Bruce and Tricia. This great class will graduate on November 2.

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my help. As the mechanics diagnosed the problem (overheated engine), I spoke with the old gentleman. When I shook hands with him earlier, he had noticed my Marine Corps ring and had commented about it, telling me that he had been a Marine too. I nodded and asked the usual question, 'What outfit did you serve with?'

He had mentioned that he served with the first Marine Division at Tarawa, Saipan, Iwo Jima, and Guadalcanal. He had hit all the big ones and retired from the Corps after the war was over. As we talked we heard the car engine come on and saw the mechanics lower the hood. They came over to us as the old man reached for his wallet, but was stopped by me and I told him I would just put the bill on my AAA card.

He still reached for the wallet and handed me a card that I assumed had his name and address on it and I stuck it in my pocket. We all shook hands all around again and I said my goodbye's to his wife. I then told the two mechanics that I would follow them back up to the station. Once at the station I told them that they had interrupted their own jobs to come along with me and help the old man. I said I wanted to pay for the help, but they refused to charge me.

One of them pulled out a card from his pocket looking exactly like the card the old man had given to me. Both of the men told me then, that they were Marine Corps Reserves. Once again we shook hands all around and as I was leaving, one of them told me I should look at the card the old man had given to me. I said I would and drove off.

For some reason I had gone about two blocks when I pulled over and took the card out of my pocket and looked at it for a long, long time. The name of the old gentleman was on the card in golden leaf and under his name "Congressional Medal of Honor Society." I sat there motionless looking at the card and reading it over and over. I looked up from the card and smiled to no one but myself and marveled that on this day, four Marines had all come together, because one of us needed help. He was an old man all right, but it felt good to have stood next to greatness and courage and an honor to have been in his presence. Remember, OLD men like him gave you FREEDOM for America. Thanks to those who served...and those who supported them. If you don't stand behind our troops, PLEASE feel free to stand in front of them! Remember, Freedom isn't "Free" – thousands have paid the price so you can enjoy what you have today!

CREATIVE CHOREOGRAPHY

*From
Lee & Steve Kopman*



This month we're really gonna challenge the dancers with Square Thru. We're adding the fraction 1/2 to the Square Thru. Enjoy this, but it's tricky.

- | | |
|--|---|
| <p>1) HEADS square thru 2
square thru 2 1/2
girls trade
explode the wave
wheel and deal
CENTERS square thru 3
left allemande (1/4 promenade)</p> | <p>CENTERS sweep 1/4
Left Allemande</p> |
| <p>2) SIDES square thru 2
square thru 2 1/2
circulate
swing thru
acey deucey
right and left grand
(5/8 promenade)</p> | <p>4) Sides Zero Lines
square thru 3 1/2
trade the wave
linear cycle
left allemande</p> |
| <p>3) Heads Zero Lines
square thru 3 1/2
boys trade
LEFT swing thru
girls run
ferris wheel</p> | <p>5) HEADS star thru
double pass thru
leads U-turn back
square thru 2 1/2
split circulate
acey deucey
LEFT swing thru
right and left grand
(5/8 promenade)</p> |
| | <p>6) SIDES star thru
double pass thru
leads U-turn back</p> |

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square thru 2 1/2
 scoot back
 acey deucey
 swing thru
 cast off 1/2
 right and left grand
 (7/8 promenade)

- 7) SIDES pass thru
 separate, around 1 to a line
 square thru 2 1/2
 GRAND swing thru
 spin the top
 split circulate
 LEFT swing thru
 right and left grand
 (1/8 promenade)

- 8) Heads Zero Lines
 square thru 3 1/2
 trade the wave
 girls trade
 swing thru
 right and left grand
 (3/8 promenade)

- 9) Sides Zero Lines
 square thru 3 1/2
 fan the top
 trade the wave
 fan the top
 split circulate TWICE
 right and left grand
 (7/8 promenade)

- 10) HEADS star thru & spread
 square thru 1 1/2
 LEFT swing thru
 split circulate
 girls run
 load the boat
 left allemande (1/4 promenade)

- 11) SIDES star thru & spread
 square thru 1 1/2
 centers trade
 boys trade
 square thru 2
 trade by
 left allemande (at home)

- 12) Heads Zero Lines
 square thru 3 1/2
 BOYS hinge
 diamond circulate
 cut the diamond
 LEFT swing thru
 girls run
 promenade (7/8 promenade)

- 13) Sides Zero Lines
 square thru 3 1/2
 trade the wave
 split circulate TWICE
 right and left grand
 (7/8 promenade)

- 14) HEADS lead right
 square thru 2 1/2
 relay the deucey
 swing thru
 scoot back
 split circulate TWICE
 right and left grand
 (3/8 promenade)

- 15) SIDES lead right
 square thru 2 1/2
 explode the wave
 chase right
 walk and dodge
 right and left grand
 (3/8 promenade)

YOUR ROVIN' CORNER

From

Jim Pead and Betsy Waite



Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we want to talk about how callers are made and the 58th Annual National Square Dance Convention

We were, we were! We were going to write an article about recruiting new students, about tenderly caring for them, about bonding with them, about teaching them about the fun, camaraderie, and wonderfulness of square dancing. We were going to say that our local phone company will accept inserts into their phone bill of non-profit, community based activities. We were going to tell you about the importance of advertising and suggest ways to keep square dancing in the public eye.

We won't tell you about those things, we will just suggest that you go back to last month's issue of American Square Dance and re-read Mike Seastrom's and Ed Foote's wonderful articles about recruiting and working with new dancers. They wrote wonderful articles and if you follow the instructions they give, you will grow your club and wonder where so many new dancers came from.

If, however, you simply tell the same old people about your new class (they didn't show up before) and only tell other square dancers about your new class, you will get the same old results – the same old club, with no new members.

Good luck with your fall classes!

We do, however want to tell you about our German friends, Heidrun and Herbie Hoffman, from Berlin, who have been with us for the months of June and July. They came over for a visit and to assist us in hosting the caller school and to go to Long Beach, California, for the 58th National Convention with us. Without them we could not have made it through!

Heidrun and Herbie have been friends for years, first coming to visit as part of a visiting teacher program. They have visited several times and we have visited them several times. Alas! They were not square dancers. Three years ago, as part of our duties to promote the 58th NSDC internationally, we went to Europe to call on many square dance clubs. We included a visit with the Hoffmans. We wanted to visit as many clubs in Berlin, where they live, as possible and while we had

If you don't see your festival or convention information listed in the What's Ahead section, send us a flyer or email! We will include any full day or weekend dance that we feel might be of national or international interest. And it's even FREE!

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names and addresses of the clubs, we did not know Berlin. Herbie said he did and volunteered to drive us around so we could meet the German dancers. He did not know what a large bite he took, for many of the clubs were hard to find, were in places with little or no parking, and were inaccessible for other reasons. He did persevere and we managed to dance our feet off every night we were there.

Herbie and Heidrun sat enthralled every night and finally said, "Could we learn to do that?" Well, you know the answer! "Of course!" happily chirped Betsy, and they were off to the races! They soon found a club with a class and spent a year learning the mainstream program. They are dancing regularly with the "Hippo Hubbubs" of Berlin. When they volunteered to come here this year, we were delighted! They proved to be invaluable to the caller school and to us on the Amtrak to and from California. Afterwards we were pleased to loan them a car so they could explore Texas and a bit of the square dance scene here. We can happily report that they happily danced with several clubs in East and Central Texas and were received with joy and welcoming. When they showed up at a dance with Nasser (having worked with him during the caller school) he gave them a special introduction and welcome.

There is just something about the friendship and welcoming of square dancers that cannot be found elsewhere!

Heidrun and Herbie would love to welcome American dancers to Berlin and assist them find clubs. Drop us an email and we will put you in touch with them.

Hippo Hubbubs you say? What is there about the names of square dance clubs? In the U.S. we find club names like "Levis and Lace", "Boots and Babes", "Sunnyvale Singles," and so on. In Europe, some of the club names are a bit spicier – like the Hippo Hubbubs! We have danced with the "Funny Fish" in France (by the Mediterranean), the "Arizona Dancing Devils" near Munich, and others. In a recent issue of the EAASDC Bulletin, we find such club names as the Rhine-Mosel Squeezers, the Square Wolves, The Square Sharks, The Black Cats, Charly Mixers, the Squarebreakers, and Salt Castle Diamonds. We find such festival names as the Squampfestival, the Moorteufel-Dance, and the Vulture-Valley-Square-Dance special. If your club has an unusual and note-worthy name, we would love to know about it. Send us a note or e-mail!


See you next month with another report on what square dancing has brought to us.

On The Record ROUNDS

Ralph & Joan Collipi

122 Millville Street, Salem, NH 03079
603-898-4604 – ralphcollipi@comcast.net



Take a  at what is just released...

Anything Goes With Foxtrot

Phase 3+2 (Dia. Turn/Telemark) – Foxtrot – CD Songs For Swingin' Lovers – Frank Sinatra – Capitol Records Track #14 – available from iTunes & Walmart Download – Sandi and Steve Toth

Great music accompanies this nice flowing phase 3 foxtrot. Has spin turn, box finish, spin overturn, cross hovers, twist vines, ending is chair and hold...don't pass this one up

Pretty As A Picture

Phase 4+1 (Outside Spin) – Waltz – CD Dean Martin Solitaire CD Track 8 – Larry and Marg Clark

This waltz has spin turn, impetus, in and out runs, slow side lock, drag hesitation, diamond turn, hover fallaway, box finish. Also has develope, ending is thru promenade sway, slow change of sway. This is a nicely written waltz.

Some People Lives

Phase 4 – Waltz – CD Vio Friedman's Most Beautiful Songs vol. 4 Track 2 – Annette and Frank Woodruff

Routine has syncopated vine, hesitation change, telemark, in and out runs, outside swivel, cross pivot, cross swivel. Other figures are develope, open finish, outside change, ending is chair. Figures flow smoothly in this waltz.

I Remember You

Phase 5+1 (Turkish Towel) – Rumba – CD Verve album the Look Of Love Diana Krall Track #3 – Ralph and Joan Collipi

Lovely rendition of this song. Rumba figures included are, opening outs, aida, change places. Open hip twist, prog. walks with arms, full natural top, cuddle, riff turn, ending is dip to cuddle position with leg crawl.

World Of Our Own

Phase 2+2 (Fishtail/Strol. Vine) – 2 Step – World of Our Own Daniel O'Donnell the Classic Collection – Bob and Mary Townsend-Manning

Recordings reviewed
are supplied by
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Nice basic 2 step. Has left turn box, traveling box, locking steps, struts, hitches, sliding door, basic is apart and point.

Nothin' Left Behind Us

Phase 4+1 (Dbl Cuban Brks) – Cha – Nothin' Left Behind Us Richard Marx Capitol S7-18479A also can be downloaded from internet – Misty Hannah and Schyler West

Dance starts with cucarachas, also steps included in this Cha are, basic, alemana, New Yorker, time step, umbrella turn, ending is New Yorker and hold.

My Little Corner Of The World

Phase 3+ Aida Checked (Thru Serpiente With Wrap Ending) – Rumba – My Little Corner of the World by Marie Osmond – available download various sites – Ken and Joanne Helton

Choreographer suggests speed same as download or slow for comfort. Basic rumba, has whip, door, side walk, aida, lariat, shoulder to shoulder, fence line thru serpiente wrap ending, lady roll across, chase peek a boo. Ending is slow open vine and point.



Scott Brown of GOLD RUSH SQUARE DANCE PUBLICATIONS

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GLDR 103 **Night Train To Memphis** (Yodel Song) Scott Brown w video

GLDR 104 **The General Lee (Dukes Of Hazard)** Scott Brown w video

GLDR 106 **What Am I Doin Hangin Round** (Monkees) Scott Brown w video

GLDR 108 **Nautical Wheelers** (Buffett) Corben Geis w video

GLDR 109 **Tequila Makes Her Clothes Fall Off** (Nichols) Scott Brown w video

Round Dance Music in EZ-Cue video format

GLDRR 101 **Annie's Song** (Waltz) Cued and written by Bud Merrihew w video

GLDRR 102 **Tennessee Waltz** Cued and written by Bud Merrihew w video

All music available at www.dosado.com

Like water, be gentle and strong. Be gentle enough to follow the natural paths of the earth, and strong enough to rise up and reshape the world.
– Brenda Patterson

The following 2 routines were written by Casey and Sharon Parker:

O Tu Ninguna

Phase 5+2 (Turkish Towel/Rudolph Ronde) – Bolero – CD Luis Miguel Grandes Exitos Disk 2 Track 6 O Tu O Ninguna – available from iTunes
Lovely music to this well written bolero. Figures included are circle walks, sync. Hip rocks, lunge brk with hip twist to tandem, parallel breaks, cross body, shadow New Yorker, half moon, sync hip rocks. Ending is side to hinge.

Wives & Lovers

Phase 3 – Waltz – CD the Very Best Of Julie London Wives & Lovers – available from iTunes
Diamond turn, telemark, spin turn, cross hovers, canter, hover, chair and hold rec. slip hold, ending is canter twice. Nicely done.

The following 3 dances were written by Dorothy Sanders:

Pokadots & Moonbeams

Phase 2+1 (Fishtail) – 2 Step – TNT 141
Basic 2 step with side touches, side draw close, traveling box with twirl, broken box, hitch, scissors, fishtail, ending is apart point.

Polliwogs

Phase 2+1 (Fishtail) – 2 Step – TNT 205
Routine has twirl vine, and reverse twirl vine, traveling box, lace sequence, scoot, struts, traveling doors, ending is apart point.

Pistol Packing Mama

Phase 2+2 (Fishtail) – Two Step – TNT 272
Circle 2-2 Steps, struts, hitch 6, scoot 4, left turning box, vine sequence, limp, basketball turn, apart and point draw your gun and bang (very cute ending) .

American Square Dance will always be happy to send you free magazines for your graudating class!



Hotel Code	Hotel Name (Hotel Codes 1, 3, 4, & 6 require 4 night minimum stay)	1 Sgl	2 Dbl	3 Tpl	4 Quad
> WITHIN WALKING DISTANCE OR BUS PASS AVAILABLE <					
1	Crown Plaza, 830 Phillips Lane (<i>Headquarters Hotel</i>)	\$127	\$127	\$127	\$127
2	Courtyard by Marriott, 819 Phillips Lane (<i>Callers Hotel</i>)	\$129	\$129	\$129	\$129
3	Springhill Suites, 820 Phillips Lane (<i>Cuer Hotel</i>)	\$129	\$129	\$129	\$129
4	Hampton Inn, 800 Phillips Lane	\$129	\$129	\$129	\$129
5	Howard Johnson Express, 709 Phillips Lane	\$95	\$120	\$120	\$120
6	Residence Inn by Marriott, 700 Phillips Lane	\$129	\$129	\$129	\$129
7	Comfort Inn & Suites, 653 Phillips Lane	\$109	\$109	\$109	\$109
8	Sleep Inn, 3350 Preston Hwy	\$89.99	\$89.99	\$89.99	\$89.99
> BUS PASS AVAILABLE <					
9	Rodeway Inn, 571 Phillips Lane	\$95	\$120	\$120	\$120
10	Hilton Garden Inn, 2735 Crittenden Dr	\$119	\$119	\$119	\$119
11	Holiday Inn, 447 Farmington Ave	\$129	\$129	\$129	\$129
12	Super 8, 101 Central Ave	\$60	\$70	\$70	\$70
13	Ramada Limited, 2912 Crittenden Dr	\$82.99	\$82.99	\$82.99	\$82.99
14	LaQuinta Inn & Suites, 4125 Preston Hwy	\$99	\$99	\$99	\$99
15	Days Inn, 2905 Fern Valley Rd	\$75.99	\$75.99	\$75.99	\$75.99
16	Holiday Inn, 2715 Fern Valley Rd	\$95	\$95	\$95	\$95
17	Jameson Inn, 6515 Signature Dr	\$89	\$89	\$89	\$89



June 2010

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

59th National Square"Louisville Again"
Registration

June 23, 24, 25, 26, 2010

Website: www.59thnsdc.com

Directions for completing form

PLEASE PRINT

Last Name: _____
Address: _____
City: _____ State: _____
Zip Code: _____ Nation: _____
Phone: _____ Fax: _____
Email: _____

Registrations are non-transferable. A \$5.00 fee per Registrant will be imposed for cancellations or changes

Registration fee per Registrant (under 5 years of age free) \$50.00

Registration fee per Registrant after May 31, 2010 (No confirmation mailed) \$60.00

Number of past Conventions Attended	First Name -- for badges -- Last Name		<input type="checkbox"/> Solo	Subtotals
	Adult: _____	_____		.00
Adult: _____	_____		.00	
Youth: _____	_____	Age: _____	.00	
Youth: _____	_____	Age: _____	.00	

Convention Program w/daily schedules (\$10.00 after 5/31/2010)	<input type="checkbox"/>	@ \$ 6.00	.00
Syllabus: Rounds <input type="checkbox"/> Clogging <input type="checkbox"/> Contra <input type="checkbox"/>	Total #	@ \$ 6.00	.00
On CD: Rounds <input type="checkbox"/> Clogging <input type="checkbox"/> Contra <input type="checkbox"/>	Total CDs #	@ \$ 6.00	.00
Sew & Save Book -- "Stitching in the Bluegrass"	Total #	@ \$ 6.00	.00
National Squares Magazine -- (Non-Refundable, 1 year sub).....		@ \$ 7.00	.00
Wednesday Special Event-- "Blair Carman" Dinner & Show		@ \$25.00	.00
Wednesday Special Event -- "Blair Carman" Show Only.....		@ \$15.00	.00
Parking Pass--Unlimited In/Out...(Tuesday-Saturday See Reverse)		@ \$32.50	.00
Bus Pass -- 4 day to Hotels (See Reverse) (\$60 after 5/31/10).....		@ \$50.00	.00
Six Flags Kentucky Kingdom Tickets.....		@ \$25.00	.00
RV Camping -- Electric Only (4 nights minimum).....Total nights		@ \$45.00	.00
RV Camping -- Dry Camping (4 nights minimum).....Total nights		@ \$25.00	.00

We will pre-register all campers. You will receive a profile form. To camp together, arrive together.

19	20	21	22	23	24	25	26	27
----	----	----	----	----	----	----	----	----

Tours -- Please see reverse for payment information and instructions.

No Refunds/Cancellations after May 31, 2010 Total (U.S. Funds).... .00

Credit Card # _____ ☐ Check (enclosed)
Expiration Date _____ / _____ ☐ Visa ☐ Discover
Security Code _____ (last 3 digits on back of card) ☐ MasterCard

Signature _____

Registration Office: Call: (502) 732-0979 E-mail: reghousing@59thnsdc.com

Proper Square Dance Attire and Convention Badge are REQUIRED for entrance to

e Dance Convention®

in 2010"
n Form

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thnsdc.com
Registration Form on back

For Convention Use Only

Registration # _____

Date Received _____



Requests for **Shared Rooms** or **Same Hotel** will be honored **ONLY** if registrations arrive together in the **SAME** envelope!

Housing Required? YES ☐ NO ☐

Please Check Room Nights Needed:

June	19	20	21	22	23	24	25	26	27
	Sat	Sun	Mon	Tue	Wed	Thu	Fri	Sat	Sun

Hotel Preference (hotel codes on back): 1st 2nd 3rd 4th

Please check the appropriate box: ☐ One Bed (1-2 people) ☐ 2 Beds (2-4 people)

Preference: ☐ King ☐ Queen ☐ Double/Double ☐ Studio Suite ☐ 1-Bdrm Suite
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Same Hotel as _____

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For Assignment in Group or Block Housing – Requests are due by Jan 2, 2010.

☐ Group Housing -- 20 rooms or less ☐ Block Housing -- over 20 rooms

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Hotel reservation guarantee (one night room plus tax).

Print Name On Card _____ ☐ Visa
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 Expiration Date ____ / ____ Security Code _____ ☐ Discover
 Signature _____

Return Form, with payment, to:

59th National Square Dance Convention®
 PO Box 128, Milton, Kentucky 40045-0128

Form may also be sent by fax, with credit card information to: (502) 732-4600

Adults will dance: (Check all that apply)

Squares ☐ M ☐ P ☐ A1 ☐ A2 ☐ C Rounds ☐ 2 ☐ 3/4 ☐ 5/6 Other ☐ Clog ☐ Contra ☐ C/W ☐ Lines

Program info for Callers/Cuers/Education (Check your expertise)

<input type="checkbox"/> Caller & Level <input type="checkbox"/> M <input type="checkbox"/> P <input type="checkbox"/> A <input type="checkbox"/> C	<input type="checkbox"/> Clog Instructor	<input type="checkbox"/> Educator
<input type="checkbox"/> Caller for Youth	<input type="checkbox"/> Contra Prompter	<input type="checkbox"/> Exhibition Group
<input type="checkbox"/> Cuer	<input type="checkbox"/> C/W Lines Instructor	<input type="checkbox"/> Handicapable

Instructions for Registration (left side)

1. **Print legibly** all names, address, city, state, zip code, nation, and ages (the **projected** age on June 25, 2010) of youth (**under eighteen**) to ensure correct registration.
2. Correctly enter all amounts in the Subtotals including registration fee for each dancer plus quantity and amounts for all other materials. If tours are selected, complete and return the Tour Registration Form and payment with this registration.
3. **Important!** Daily schedules are only available with the purchase of a Program Book. Daily schedules will not be available separately at the Convention. Most dancers will want to purchase the Program Book.
4. Correctly calculate the Total and include credit card information (with signature), check or money order payable in U.S. funds to the 59th National Square Dance Convention® and return it with the Registration Form. **Do Not Send Cash. No Single Day Registrations Sold.**
5. **RV Camping** Indicate RV Camping on your Registration Form, and enclose the required fees (four-night minimum) to cover the nights that you intend to stay. Please check appropriate boxes. RV camp sites will be assigned on a first come, first served basis. If you plan to camp together, you must arrive together.
6. **Bus Passes** are available **only** to registered dancers staying at 59th NSDC Convention Hotels booked through the Housing Committee.
7. **Parking Passes purchased in advance** will be available at the Crown Plaza Hotel Square Dancers Information Desk. You will be able to use your pass to pick up your Registration Packets at the Expo Center, to avoid the parking fees.
8. **Tours:** Tour forms and Payments are to be mailed direct to: 59th National Square Dance Convention®, C/O Tour Convention Connection, 21321 Lime Kiln Lane, Suite E, Louisville, KY 40222-3410
9. A \$5.00 fee **per registrant** will be assessed for **cancellation or changes**.

Instructions for Housing (right side)

1. Check the **No** box on the Housing Required block if providing your own housing, or if staying in an RV or tent.
2. Check the date boxes for each night a room is required. If you request housing in the Crowne Plaza, Renaissance Inn, Hampton Inn or Springhill Suites you must have four nights of lodging.
3. **Room Sharing:** The 59th NSDC Housing Committee does not find or assign roommates. To avoid double booking, only ONE couple or individual should request the room.
4. Those wishing "Same Hotel as" **must** submit their Registration Form together in same envelope.
5. Enclose completed Registration Forms for all persons in a group if the group wishes rooms in the same hotel and forward not later than January 2, 2010. Include name and telephone number of group leader.
6. Indicate four (4) choices of housing preference, in order, by specifying hotel code number. Be sure to indicate smoking and room type preference. Hotels will be assigned on a first come, first served basis, according to availability.
7. **Room Guarantee:** The 59th NSDC Housing Committee requires one night's guarantee via credit card. Enclose credit card information and sign. Credit card information will be held by the 59th NSDC Housing Committee. To take advantage of the special 59th NSDC rates, please book your reservation by May 20, 2010. After that date, the 59th NSDC blocks will be released. Credit cards may be billed anytime after May 20, 2010, at the discretion of the confirmed hotel. **Checks or Cash will not be accepted for hotel guarantee.**
8. **Confirmation:** The 59th NSDC Housing Committee will provide an acknowledgement within 21 days. If you do not receive your acknowledgement in this time frame, please contact the 59th NSDC Housing Committee by fax at 502-732-4600, or via E-mail: reghousing@59thnsdc.com. You will not receive a confirmation letter from the hotel.
9. **Housing Changes:** Any requests for changes/cancellations must be made through the 59th NSDC Housing Committee by: (a) E-mail: reghousing@59thnsdc.com; (b) Fax: 502-732-4600; (c) Mail: 59th NSDC Housing Committee, PO Box 128, Milton, KY, 40045-0128 through May 20, 2010. After this date you may contact your confirmed hotel directly for changes.
10. **Housing Cancellations:** The 59th NSDC Housing Committee must receive all cancellations on or prior to May 23, 2010, at the E-mail, Fax or Mail address in #9 above. Your confirmed hotel will assess a one room/tax charge for cancellations received less than 48 hours prior to arrival, or as described in confirmation letter.

The "Bluegrass Board" of the 59th National Square Dance Convention® is committed to making our convention fun and enjoyable for you! Call or E-mail us if you have a concern or suggestion: Call: 502-732-0979, E-mail: reghousing@59thnsdc.com.

THE COUNTRY LINE

By
Mike Salerno



Hello Line Dancers. This just in from the "Department of Oops." In last month's dance, "Cabo San Lucas," I wrote the correct direction for the bold description but inadvertently wrote the wrong direction in the detail part. On steps 19& 20, I mistakenly told you to turn Left when I should have told you to turn Right. The steps should be as written below.

Rock/Step, 1/2 Turn Right, Triple Step Forward, Skate Left, Skate Right, Triple Step Forward

17-18) Rock/Step Right Foot Forward, Step Left Foot in Place

19&20) Turn a 1/2 **Right** on Ball of Left Foot, Step Right Foot Forward, Step Left Beside Right Foot, Step Right Foot Forward

This is a good time to reiterate that no matter who writes the step description, it is relatively easy for minor errors to get overlooked. So, if the step description does not make sense, then question it. Contact the person who wrote the step description or contact the choreographer for clarification. If you can find a video on the internet, that usually can help.

This month's dance is an upbeat and peppy dance. I hope you enjoy it.

If you have any questions about this month's dance or a suggestion for a future column, please contact me at PO Box 2685, Topeka, Kansas 66601-2685. I can also be reached via email at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

THIS MONTH'S LINE DANCE:

Jump Shout Boogie

Basic Steps (Official NTA Definitions):

Hold: To perform no movement; to do nothing for a specified time.

Hop: A spring into the air from one foot and landing on the same foot.

Pivot Turn: A change of direction turn in the opposite direction of the forward foot in 5th position. Usually making 180° turn, returning or replacing the weight to the original foot.

Rock Step: AKA Break Step, Check Step. Two weight changes in opposite directions using two beats of music. Forward and backward Rock Steps are performed in 5th position (Toe to Heel) while side Rock Steps are performed in 2nd position (shoulder width apart).

Step: The transfer of weight from one foot to the other.

Sugar Foot: Isolate upper body. Alternating swiveling (or pivoting) the feet in the direction of the un-weighted foot. Performed in place or traveling. There isn't any foot follow through.

Syncopated Pattern: Any variation of a defined dance pattern. In this dance the Hops are syncopated.

Triple Step: AKA Polka Step. A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. Triple steps can begin with either foot and can move forward, backward, in a circle in 3rd (Heel to Instep) position, or to either side in 2nd position.

* Prompting Cues are in **Bold** Lettering

NAME: Jump Shout Boogie

DESCRIPTION: 32 Count, 4 wall, Beginner/Intermediate Line Dance

CHOREOGRAPHER: Violet Ray, Florida

MUSIC TEMPO SUGGESTIONS:

Slow – Kiss me I'm Gone by Mart Stuart (134 BPM)

Medium – Wild One by BR5-49 (145 BPM)

Fast – Jump Shout Boogie by Barry Manilow (161 BPM) or Any Moderate to Fast Tempo

COUNTS/STEP DESCRIPTION

* Start dancing on lyrics, Lead in: 48 counts on Jump Shout Boogie by Barry Manilow

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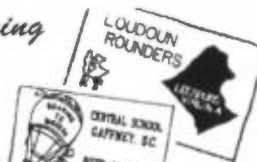


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Syncopated Hop/Clap Backwards, Syncopated Hop/Clap Forward, Traveling Sugar Foot

&1-2) (&) Hop Right Foot Backwards, (1) Step Left Foot Beside Right Foot, (2) Clap Hands

&3-4) (&) Hop Right Foot Forward, (3) Step Left Foot Beside Right Foot, (4) Clap Hands

5-6) Step right diagonally forward (2:00), Swivel diagonally left stepping forward on left (10:00)

7-8) Swivel diagonally right stepping forward on right (2:00), Swivel diagonally left stepping forward on left (10:00)

Triple Step Right, Kick, Kick, Triple Step Left, Kick, Kick

9&10) Step Right Foot to Right Side, Step Left Beside Right Foot, Step Right Foot to Right Side

11-12) Kick Left Foot Forward, Kick Left Foot Forward

13&14) Step Left Foot to Left Side, Step Right Beside Left Foot, Step Left Foot to Left Side

15-16) Kick Right Foot Forward, Kick Right Foot Forward

Rock/Step, Replace, Step in Place, Hold, Heel Swivel, Toe Swivel, Heel Swivel, Toe Swivel

17-18) Rock/Step Right Foot Forward, Step Left Foot in Place

19-20) Step Right Foot Beside Left Foot, Hold (Weight will end equally distributed on both feet)

21-22) Transfer Weight to Balls of Feet, Swivel Heels Left, Transfer Weight to Heels, Swivel Toes Left

23-24) Transfer Weight to Balls of Feet, Swivel Heels Left, Transfer Weight to Heels, Swivel Toes Left

Step Forward, Hold, 1/4 Pivot Turn Left, Hold, Cross/Step, Hold, Step Backwards, Hold

25-26) Step Right Foot Forward, Hold

27-28) Pivot a 1/4 Turn Left, Transferring Weight to Left Foot, Hold (9:00)

29-30) Cross/Step Right Foot in Front of Left Foot, Hold

31-32) Step Left Foot Backwards, Hold

Let's Dance It Again & Again!

59th National Square Dance Convention®

"Louisville Again in 2010"

Louisville, Kentucky, Kentucky Exposition Center

June 23-26, 2010

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Mammoth Cave Park preserves the cave system and a part of Green River valley and hilly country of South Central Kentucky. This cave system has more than 365 miles explored. See amazing formations on the Niagara Tour. You will see Frozen Niagara Entrance, Rainbow Dome, Crystal Lake, Frozen Niagara flowstone formation and Drapery Room. www.nps.gov/macac

The National Corvette Museum; the largest and most comprehensive non-profit museum ever dedicated to a single automobile nameplate – Corvette. Tour the assembly plant where you will watch the fascinating assembly process of America's favorite sports car. Restrictions: no open toe shoes; no cameras; no backpacks; no purses; no fanny packs or other packages may be brought into the plant. Children must be seven or older. Lunch will be at **Mariah's**, standing since 1818, and listed on the National Register of Historic Places, the Mariah Moore House is the oldest standing brick structure in Bowling Green, Kentucky. www.corvettemuseum.com

PRE-CONVENTION TOURS

Grand Ole Opry – No trip to Nashville would be complete without experiencing the phenomenon of the world-famous **Grand Ole Opry**. Get set for an unforgettable evening of non-stop entertainment as the world's longest-running radio show which showcases the best in country, bluegrass music and more.

Dinner will be at the **White Horse Saloon** prior to the show. Visit the **Country Music Hall of Fame and Museum** which has been the home of America's music since 1967. The museum opened in a \$37 million landmark new building in 2001, and is located just a short distance from the Ryman Auditorium and the honky tonks of Lower Broadway in downtown Nashville's entertainment district. www.countrymusichalloffame.com/site/explore-history-opry.aspx

The Hermitage Mansion Tour – begins at the Andrew Jackson Visitor Center. You will watch a 15 minute

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introductory film on Andrew Jackson and The Hermitage and view exhibits. Leaving the Center, you will walk about 300 yards to the Hermitage Mansion. The Hermitage Mansion has been meticulously restored to its 1837 appearance and looks today as it did when Andrew Jackson returned to it after finishing his second term as President. Costumed historical interpreters greet you and prepare you for your tour. They will also be stationed inside the house to tell you about Jackson, his family and his home and answer any questions you have. The tour lasts approximately 20 minutes. www.thehermitage.com/index.php?option=com_content&task=view&id=26&Itemid=67

59th NATIONAL SQUARE DANCE CONVENTION - WEDNESDAY NIGHT SHOW AND DINNER BLAIR CARMAN AND THE BELLEVIEW BOYS

From Cincinnati, Ohio, the Rockin', Honky Tonkin' Piano Pumpin' Blair Carman has been singing and performing since the age of 12. He and the Belleview Boys are considered as "Midwest's Hottest Piano Pumping Rockabilly Band". Blair has the hands of Jerry Lee Lewis and the look of Elvis Presley. Blair's talent and professionalism has given him the opportunity to open for artists such as Trace Adkins, Marty Stuart and Hank Williams Jr's Bama Band. Blair has recorded at the legendary Sun Records Studio in Memphis, Tennessee. He has shared the same bill with legends such as Jerry Lee Lewis and Charlie Daniels. He has performed in a wide variety of atmospheres and locations such as The Kennedy Center in Washington D.C.; U.K. Grand Center Ballroom in Lexington, Kentucky; Clarendon Ballroom in Arlington, Virginia; Gibson Guitar Showcase Theater in Nashville, Tennessee; Spanish Ballroom in Glen Echo Park, Washington D.C.; International Rockabilly Hall of Fame in Jackson, Tennessee; Beale on Broadway in St. Louis, Illinois; and the Little Nashville Opry in Nashville, Indiana.

Our Wednesday evening dinner/show will start at 5:30pm (or immediately following the opening ceremony) with a Southern Picnic Style Fried Chicken buffet. The Blair Carman and the Belleview Boys show will start at 7:00pm. Tickets will be available for dinner and show or the show only.

Tickets for dinner/show must be purchased no later than June 3. Show only tickets will be available via registration or at the ticket office. Blair will make you feel like dancing, so for the young and the young at heart, a dance area will be provided.

**General Chairman, Ron and Cindy Schoen, generalchairman@59thnsdc.com
Publicity Chairman, Joe and Pat Wrocklage, Publicity@59thnsdc.com**

Registration/Housing information: Contact the 59th NSDC Housing/Registration Chairman at: 59th National Square Dance Convention, 96 Floyd Street, Carrollton, KY 41008. Phone: (502) 732-0979. Fax: (502) 732-4600. You can also download a 59th NSDC Registration Form and find other useful information about the 59th NSDC at our Website: www.59thnsdc.com

ALL THINGS CONSIDERED

By
Ed Foote



SWING YOUR PARTNER - BEAUTIFULLY

Swing Your Partner is usually taught the first night of beginners' class, and although dancers hear it regularly in singing calls, very little effort is made to explain the call well. As a result, in looking out over a floor of dancers, one sees a wide variety of Swings, most of which are two people staggering around. One of the prettiest calls that exists has been reduced to shambles.

In discussing this call with dancers I am amazed at how many people have never heard how to do a correct Swing. Here's how to do it.

First, we need to recognize that there are two types of footwork which can be used in a Swing. The WALK AROUND SWING involves short walking or shuffling steps around a central point. This is best used by people who have a physical impairment, or by those who do not want to expend the physical energy necessary for a good-looking Swing.

The BUZZ STEP SWING has the right foot remaining in place, and turning with most of the weight on the ball of the right foot of each dancer, as the left foot lifts and pushes off in a series of quick steps. The BUZZ STEP SWING can be done in a mild fashion, or it can be done with great motion and beauty.

HOW TO DO A BEAUTIFUL SWING:

- (1) Use the BUZZ STEP SWING.
- (2) Both dancers must LEAN BACK from the waist. This is vital, because this lowers the center of gravity of the couple, thereby improving stability. Dancers must REALLY lean back, not just make a token effort. Note: The woman must

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trust that the man will not drop her. The man's right hand is on the woman's back at the waist, and she must really lean back into his hand. If the man does not have the physical arm strength to support the woman, then the Swing described here should not be attempted.

(3) The man controls the speed of the Swing by how fast he pushes off with his left foot. The faster he pushes off, the faster the Swing. Great speed can be established quickly, and it is this speed combined with the leaning back that makes the Swing look beautiful.

(4) While doing the Swing, look directly into your partner's eyes, or at least at their forehead. This is important because it will keep you from getting dizzy. Do NOT look out at the walls flying by, because this will make you dizzy.

(5) In the singing call, when the caller says "Swing and Promenade," you do not have time to do this elegant type of Swing, because people are walking toward you for the Promenade. Save this elegant Swing for when you get to home position. This Swing is excellent to do at the very end of the singing call at home position.

SUMMARY

If you do this type of Swing, people will be impressed. Remember the key points: lean back at the waist, go fast, and look into your partner's eyes.



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Paul Moore



I Got Rhythm

Everyone knows what melody is – the sequence of notes that go up and down to tell a musical story. And harmony is the richness that is added by mixing complementary notes to the melody. Tempo is the speed at which the notes are played. Tempo is measured in beats per minute (bpm). For example, most modern square dancing is done at 124 bpm to 132 bpm, and contra dances are danced at 112 bpm to 124 bpm.

But what is rhythm? The simple answer is that rhythm is the time signature noted at the beginning of a tune or a measure. The time signature is marked in what looks like a fraction: it gives us two numbers we need to know to understand the rhythm. The top number is the number of notes in each measure, the bottom number tells us what type of note to count: e.g. 4/4 is four quarter notes per measure.

Rhythm is complicated by the use of syncopation – rests, notes held longer or shorter than straight rhythm. Syncopation turns a two-step into a samba.

Let's start with common rhythms that are used at square dances and contra dances. The most common time signature is 4/4: the bottom note tells us that the quarter note is what to count, and the top number tells us that there are four quarter notes per measure. [Note to the cognoscenti: please forgive me for over-simplifying this.]

4/4 time played at 120 bpm is the 'official' tempo and rhythm for military marches. When you hear "Hail to the Chief" played, that is what is happening. 4/4 is used a lot in square dancing. Most singing calls and hoedown tunes that have 'drive' are in 4/4. I looked through my cheat book of popular tunes and found that the majority of the songs are written in 4/4.

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In contrast to the driving rhythm of 4/4 is the lift and lilt of 2/4. The quarter note is the measure and there are 2 quarter notes per measure. Usually 2/4 is written to be four eighth notes per measure. In 4/4 you hear the 'thump thump thump thump' of the march or a lot of rock n roll. In 2/4 you hear 'boom-chick boom-chick.' The 'boom' is the heavier down-beat, when you should be putting weight on a foot, and the 'chick' is the lighter up-beat. Often 2/4 is counted 'one-and-two-and.'

2/4 is the rhythm of the two-step of round dances or a lot of line dances. In that case the count is 'one-and-two-rest,' where 'rest' means no step is taken. 2/4 is also the step lively sound of Scottish and Irish music. Most of the old time hoedown tunes are in 2/4. In the past few years hoedowns have shifted more to 4/4 to give the contemporary sound of rock. [Personally, I can take only so many 4/4 tunes at a dance because that rhythm makes me feel that I need to run or I am pounding myself into the ground. I love the floating feeling of a reel in 2/4 time.]

A rhythm that is used fairly often in contra dancing and only occasionally in square dancing is 6/8 – the jig. Six eighth notes in each measure, divided into two group of three. A good way to create the sound of a jig is to say "Saturday Saturday," with the emphasis on the first syllable. Just to be silly, I like to say "higgledy piggledy" to get the sound. A jig has two down-beats per measure, and there for it works well for dancing. It also works well for marching – there are several Scottish marches written in 6/8 time.

The next most common rhythm at contra and square dances is 3/4 – the waltz. The typical sound is "ONE two three One two three." This is the romantic dance rhythm – so much so that Europe was scandalized when it was introduced because

the music was so emotional and the man actually had his arm around the lady. Square dancers are most familiar with the waltz because of the round dances. Contra dancers, on the other hand, get to dance some beautiful waltz contras and quadrilles.

Those are the common time signatures, but not all of them by a long shot. Composers love to play around with rhythm. For example, Paul Desmond of Dave Brubeck's jazz combo wrote "Take Five" which is written in 5/4. "Take Five" was an instant hit and it remains as one of the most popular jazz tunes 50 years later (it was written in 1959). Brubeck, at the piano, set the rhythm "ba-da-ba-boom-ba" around which Paul Desmond on sax and Joe Morelli on drums played fascinating melodies and counter rhythms.

Here is one more rhythm that many people have heard but maybe don't recognize what it is. It comes to us from Balkan and Middle Eastern folk dance – 7/8. Back when the Limelighters were a really popular folk group, they did a Greek song in 7/8. Lou Gottlieb described it as playing one measure of a waltz followed by one measure of a fox-trot. Try counting this, putting the emphasis on the word one' – "One two three One two three four." Then let your body begin to sway in that rhythm. You will find something truly infectious that makes you want to get up and dance.

So much for our primer in rhythm. Class dismissed. Next month we'll cover something much less technical.



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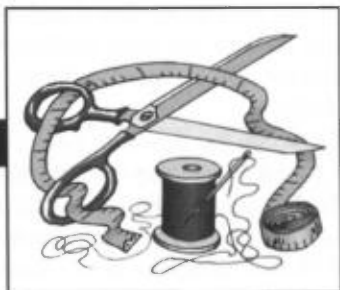
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SEW ON & SEW FORTH

By Karen Reichardt
www.squaredancesewing.com



Cutting on the Edge

Precise cutting is as important as accurate sewing to the construction of a garment. If the scissors are chewing instead of slicing it will be impossible to sew an exact distance from the edge. An eighth of an inch cutting error in four seams will equal a one inch change in the finished garment. Don't waste time and talent on a project due to poor quality tools.

Different scissors are needed for different parts of a sewing project. For cutting a pattern layout, an 8 to 9 inch pair of bent handled shears are best. The large bow (finger loop) should slide along the table top while the scissors are being used. Picking the shears up off of the table while cutting will cause the layers of fabric and the pattern to shift. Take long deep bites with the shears, slide them forward and take another deep bite. The next pair of scissors is a small pair of thread nips. These six inch scissor are spring loaded in the open position. Keep them right next to the sewing machine. To use them, all you do is grab and squeeze. Do not use them for anything except threads. The last pair of scissors is a 5 to 6 inch pair of tailor points. These are for clipping curves and doing other close work. They are much easier to work with in tight areas than shears.

Spend some money on your scissors, buy quality. Keep them in good shape by cleaning the fabric lint off of them after each use and put a tiny drop of oil on the pivot point occasionally. After oiling wipe them down carefully and cut up some scraps to remove excess oil. Quality scissors that are well cared for can last a lifetime. Rotary cutters can replace scissors for some jobs.

Rotary cutters are wonderful for cutting fabric, but they are a lot like computers. Mistakes can be made twice as fast. They are rolling razor blades and can easily cut fingers or anything else that gets in their way. If a pin is rolled over while cutting, the blade is ruined. It will skip a thread—skip a thread—skip a thread at that spot because of the damage to the blade. There are blade sharpeners out there but I have never heard good things about them. Blades must be replaced and they can be expensive. Blades are brand specific, they will only fit one type of handle. Be sure to dispose of old blades carefully. Put them in a sharps container not in a trash bag. Someone reaching into the trash could get a nasty cut.

There are several sizes of rotary cutters. The ones that are used most often are 45 mm and 28 mm. The smaller one is perfect for tight corners, curves and circles.

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For your first purchase get the 45 mm, for general sewing. Keep the package as a reference for changing blades.

Cutting mats are needed for rotary cutters. Get the biggest one that is possible, considering the size of your table and the price. They can be expensive and do not last forever. Grooves can be cut into the mat that will result in skipped threads. Skipped threads caused by a bad blade or a grooved mat can make pulls in the fabric when it is picked up. Mats must be stored flat and away from sunlight and heat or they will warp.

To use rotary cutters, plastic rulers are needed. Look in the quilting section for the best selection. A good length is 18 to 24 inches and 2 to 4 inches wide. The wider width keeps fingers out of the way and gives a better grip on the fabric. Do not try to use an old wooden yard stick. The rotary cutter will cut into the wood. Hold the ruler by pressing the left hand finger tips to the ruler firmly at the start of the cut. Position the blade next to the ruler and cut up about six inches. Move the left hand forward like an inch worm. Cut and inchworm again. This procedure keeps the most pressure on the ruler even with the blade so the ruler does not move. Be sure and press down firmly and evenly with the rotary cutter. Make one smooth firm pass. Do not roll it back and forth (this is not pizza) that will cause a ragged edge. Hold the cutter blade straight up not at an angle.

One more cutting tool is a small snap-off razor knife. These are little razor blades in a handle. When one gets dull just snap it off and there is a fresh one. Never cut button holes with scissors or the seam ripper. Scissors are not fine enough and the seam ripper will rip right past the end of the button hole. Before cutting a button hole apply a small amount of Fray Check to the cutting line on the back. After it dries carefully slice it open with the razor knife. This will produce neater smoother button holes without any mistakes.

Quality cutting tools and techniques reduce frustration, increase accuracy and result in better projects. Many sewers cut several garments at once when they are in a cutting mood. Then they can sit down and sew whenever they have a few minutes.

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POINT OF ORDER



From Kappie Kappenman

When Does The Fun Start?

(Time hasn't changed things in fifty years)

By Yvonne Domergue, New York, N.Y.

American Squares June 1959

I suppose I should be writing this to Sets In Order magazine, since it really is a comment on the article in that publication. But American Squares has been kind enough to put me on their contributing editors list, so I'll send this to you first.

The article, by Ed Gilmore, was a worried blues theme based on the statistic that only 15% of those who enroll in "square dance courses" continue to dance after the second year.

He makes a pretty good case of the whys for this situation, but my opinion is the patient is in need of surgery instead of the recommended pink pills...if Mr. Gilmore's facts are correct.

Here in brief is Mr. Gilmore's tale of woe:

(1) Back in the 40's one could prepare beginners for club dancing with a minimum of 20 weeks on instruction.

(2) Each year since then square dancing has grown so much more complex, that now we must assume that if a club has been dancing for five years, it has taken them that long to learn what they know.

(3) It is unfair for beginners to ask "when the fun stars" after 20 weeks of classes, since a freshman doesn't make the varsity team in that length of time, nor is a musician ready to play in an orchestra with that short preparation.

Actually, since Mr. Gilmore makes no suggestions except to extend the training period, I feel at liberty to recommend an entirely different course of treatment. We should interpret these things from the standpoint of the Social Ethic rather than the Protestant Ethic and most of the pains will disappear. (Even if you don't know the terms, they should reassure you and make your arguments sound at the club!).

Let's go backwards through the difficulties above and see if we can't draw a more cheerful outlook for the future. Here are the counter-statements:

(3) Beginners should have fun from the first night that they start square dancing. If they don't, it's the fault of the instructor. Learning to square dance should in no way resemble preparation for a commando raid. Career musicians

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are usually trained from childhood and candidates for the varsity teams at most colleges are recruited from the best available material in high schools. Until we adopt such tactics in the square dance field, we must expect people to ask for fun but quick.

(2) Admit that square dancing has been growing more complex each year, and that a five year old club takes five years to attain their techniques. By the most simple logic then, no beginner can ever catch up, since the club will go on learning new complexities while the beginner in hot pursuit is still struggling with the old ones. The answer is simple. With no new recruits the club breaks up. Those who really like dancing will join a new club. The new club will, probably, be on a lower level. The former beginners are now "in". The "insufferables" of the old club now start classes in which nobody is allowed to have fun until they have danced for seven years.

(2) Since Mr. Gilmore says he "had a barrel of fun" in his earlier experience it would seem that perhaps the old "back in the 40's" square dancing had something lacking today? Perhaps the present day complexity is too great a burden for "fun" to push its head through? How many more people would we have square dancing if we had confined our attention to a schedule that could be taught in less than twenty uneasy lessons.

It would be an interesting experiment if some caller with the good of square dancing at heart (rather than an eye to five years of class fees) organized a real "fun to square dance" group that was taught in six or eight weeks, did no dances that were not in existence in the early 40's, and were not urged to move to some "higher level".



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Are You Working for or Against Us?

By Penny Green – Reprint from DANCERgram, February 9, 2009

What an odd title! What's that mean "are we working against each other"? When I hear people promoting only their club or only their lessons, the hair on the back of my neck just stands up and my blood pressure jumps just a few points.

When we are struggling so hard to keep our clubs running, to recruit dancers to our classes, just to recruit more dancers period, why would we be so narrow minded as to not promote square dancing as a whole?

When you are talking to anyone (young or old, married or single) about square dancing and the night of your club dance or class doesn't fit their schedule, don't stop talking. Keep talking and let them know there are dances and/or classes on other nights and tell them what they are and when they are. So what if you are putting people in someone else's club or class; you're getting us more dancers!

Don't rush new dancers into club membership before they have "graduated" from a class so that you "get them first" before they join another club. If you are truly practicing what you preach, that you are a friendly club and a fun place to dance, they will want to join without you pressuring them into it.

I know that a lot of you have shirts, jackets and caps that reference square dancing. How many of you wear them to other places other than dances or dance related activities? You have no idea how many times I get questions when I wear my jacket with the huge square dance logo on the back of it.

When you schedule your classes, are you paying attention to what is going on in your area? Who else is having classes? What day and time of day are they having their classes? Do you make any attempt to schedule your class so that it doesn't conflict with other classes in close proximity to yours? When classes in the same area are on the same night, new dancers are unable to attend more than once class if they want to. I always encourage new dancers to try to attend more than one class; this will help them become better. Please be considerate when scheduling your classes so they don't conflict with other classes in your area.

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We have to stop with this mentality of “we have to get dancers for our club and not worry about the activity as a whole.”

Do you tell Singles they can’t come unless they bring a partner? Do you cancel a class because you have too many single women?

So back to the question, “Are we working against each other?” when we only recruit for our club and/or classes, when we are selective about who we recruit, when we “compete” with another club or class to gain participants, when a select few are out there constantly promoting the activity and the rest of the group is just sitting back complaining about how we are losing dancers, that we have tried everything, that won’t participate in banner raids or visit other clubs and festivals/conventions?

It’s time for everyone to step up and promote the ACTIVITY! When you are talking to anyone about square and round dancing, be knowledgeable about what is going on in your area and provide them with all the information. Always make visitors and solos welcome when they show up at your dances. Just because you have a greeter at the door doesn’t make you a friendly club if all your members sit in their little groups and don’t talk to these dancers, don’t include them in your squares, etc. Attend the classes in your area and angel these new dancers, even if your club isn’t sponsoring the class or you don’t belong to a club. They need all the help they can get so they can learn faster and get out on the dance floor sooner.

What are you doing – working against us or with us?

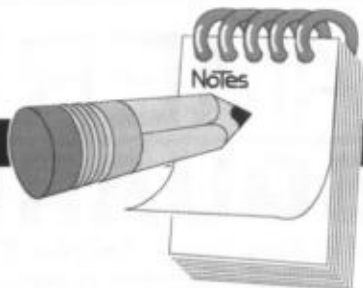
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June 27-30, 2012 – Spokane, WA

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July 1-4, 2010 – Chicago, IL

July 1-4, 2011 – Atlanta, GA

SEPTEMBER 2009

3-6 **IOWA** – 39th National Singles Dance-A-Rama, 5202 Brady Street, Davenport; dar2008@ssdusa.org for questions; reg2009@ssdusa.org for registration

4-5 **TEXAS** – 15th Annual Chaparral Evening in Pars, Texas at the love Civic Center; Sherry Haag 307-632-2749; sherryhaag@aol.com

4-6 **FLORIDA** – Labor Day Thrill at Blueberry Hill, Blueberry Hill RV Resort, Bushnell; Bobby Keefe 904-368-0345 or rarden50@amnetline.com

6-11 **COLORADO** – Fun Valley Week, South Fork; www.NShukayr.com

11-12 **ALABAMA** – 5th Annual Birmingham Blast, Fultondale

11-12 **NORTH CAROLINA** – Ad-

vanced Square Dancing Weekend – Pride RV Resort, I-40, Exit 20, Maggie Valley; www.PrideRVResort.com or www.ThePrideCenter.com

11-13 **NEW MEXICO** – 30th New Mexico State Round Dance Festival – Albuquerque Square Dance Center, 4915 Hawkins, N.E., Albuquerque; Richard and Patsy Jarnagin, 1137 Mari-gold Drive, Albuquerque, NM 87122; 5 0 5 - 8 5 6 - 9 3 0 8 ; pjarnagin1@comcast.net

12-13 **ALABAMA** – Birmingham Blast 2009, BSDA Friendship Hall, 1024 Old Walker Chapel Road, Fultondale; Pat and Gale Davis, P.O. Box 10 Cottondale, AL 35453; 205-454-1081 (AT&T Cell); 205-394-2017 (Verizon Cell); patgaled@yahoo.com

12-13 **ARKANSAS** – Square Round The Lake, DeGray State Park Resort & Lodge, Little Rock; Charlotte Ezelle 903-734-7481; sacaezelle@hotmail.com

13-17 **NORTH CAROLINA** – Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

13-19 **NORTH CAROLINA** – 86th Accent On Rounds, Fontana Village,

Fontana Dam; Kincaid-AccentOnRounds@aol.com; www.dancerounds.info/kincaid; 301-935-5227

17-19 **GEORGIA** – 38th Annual GSSDA Convention – Macon Centreplex Coliseum & Convention Centre, 200 Coliseum Drive (Exit 2 off I-16), Macon; www.gssda.com or 912-4 3 7 - 8 2 7 3 ; njfeek103@wmconnect.com

17-19 **KENTUCKY** – Inaugural Kentucky Square & Round Dance Convention, Lexington Convention Center, 430 West Vine Street, Lexington; Harry and Virginia Marshall 502-803-5719; deerdancer55@yahoo.com

18-20 **NEBRASKA** – Nebraska State Convention, Adams County Fair Grounds, Hastings; Ron and Norma Stairs nstairs@hotmail.com

20-24 **NORTH CAROLINA** – Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

24-26 **SOUTH CAROLINA** – 33rd Annual Myrtle Beach Ball “The Grande Finale”, Ocean Dunes Resort and Villas, 201 75th Ave. North, Myrtle Beach; Barbara Harrelson bharrelson1@juno.com; 803-731-4885; www.barbaraharrelson.com.

27-Oct. 1 **NORTH CAROLINA** – Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

30-Oct. 3 **NORTH CAROLINA** – Smoky Mountain Memories, Fontana; sandra.c.brown@mindspring.com; 828-837-0966

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2-3 **FLORIDA** – 6th Annual “Thrill in the Ville”, Jacksonville; 904-699-

7833 – ljwall@comcast.net – www.2FWD2.com

4 **OHIO** – “3 Guys & A Gal” Splendor Of Fall Plus Special, Red Lantern Barn, 13144 Mt Eaton Rd (Seventh St), Brewster; Tom Rudebock trudesdc@localnet.com; Bob Shotts rshotts@neo.rr.com

4-8 **NORTH CAROLINA** – Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

8-12 **NEW HAMPSHIRE** – Northeast Callers School, Manchester; Ken Ritucci 413-734-0591; kenritucci@aol.com; www.northeastcallersschool.com

9-10 **ARKANSAS** – 60th Anniversary Arkansas State Square Dance Federation Festival, Ramada Inn, Mountain Home; Vince and Judy Vinciguierre, 6 Vince Lane, Conway, AR 72032; 501-450-9252; vjvin@cyberback.com

16-17 **ALABAMA** – 44th Annual Mini Jamboree, 2201 Chestnut Street, Montgomery; Randal and Cathy Stevens 334-262-9195

16-17 **ARIZONA** – Globe Festival, Globe; www.NShukayr.com

16-17 **TENNESSEE** – 47th Mid-South Square & Round Dance Festival, St. Paul Methodist Church, 2949 Daview Plantation Road, Memphis; Mary Ann Walker, Walker5252@aol.com, 901-628-4356

16-18 **INDIANA** – 20th Indiana Square Dance Convention, Horizon Convention Center, Muncie; Lois Daugherty, 317-257-1334; elfdaugherty@iquest.net; 765-643-3833; jntruck@aol.com

16-18 **MISSOURI** – 50th Missouri State Square & Round Dance Festival, Raymore-Peculiar High School, Peculiar; i a r ;

www.festival.squaredancemissouri.com;
festival@squaredancemissouri.com

16-18 **NORTH CAROLINA** – Fontana Dam “Octoberfest” Square Dance and Round Dance Weekend; Maggie 1-256-435-4471 or maggie1@cableone.net

16-18 **VERMONT** – 19th Annual Tumbling Leaves Festival, Bennington College, Bennington; Red Bates (Nov.-May) 5134 Latham Ter., Port Charlotte, FL 33981, 941-828-0481; (June-Oct.) PO Box 1197 Rangeley, ME 04970, 207-864-2524

17-18 **FLORIDA** – Fall Weekend of Rounds, Stardust Dance Center, 1405 S. Collins Street, Plant City; Ken and Joanne Helton, P. O. Box 97, Yalaha, FL 3417; ljwall@comcast.net

22-25 **FLORIDA** – Florida Camporee, Blueberry Hill RV Park, Bushnell; johnde@embarqmail.com

23-24 **FLORIDA** – 30th Florida Singles Single-Rama, Kenilworth Lodge, Sebring; sqdncfan@aol.com

23-24 **KANSAS** – Fall Festival, Cessna Activity Center, 2744 S. George Washington Blvd., Wichita, KS 67210; www.WichitaFestival.WeSquareDance.com; btsgough@yahoo.com; 316-371-3991

30-31 **FLORIDA** – NWFSARDA 35th Annual Round Up, DeFuniak Springs Community Center, 361 N. 10th Street, Defuniak Springs, – Muriel 8 5 0 - 5 4 9 - 5 5 1 7 murielrsvpsrc@mchsi.com; Paul and Cheryl 850-939-6688 or Dave 850-455-5160

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6-7 **FLORIDA** – 56th O’Leno Hoe-down, O’Leno State Park, High Springs; Mary Chesnut, P.O. Box 1498, Gainesville, FL 32602; 352-378-2577 (days), 352-475-2550 (eves)

6-7 **LOUISIANA** – Tammany

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8 **ILLINOIS** – RRADA Dance, Concordia Lutheran Church Gym, 7224 North Second Street, Machesney Park; 815-238-3460, audrey1020@live.com

8 **NEW JERSEY** – Northern New Jersey Square Dancers Association 35th Annual Mini Festival; Tentative Location: Bridgewater-Raritan Middle School, Merriwood Drive, Bridgewater, NJ 08807; Rusty and Richard Ball 973-838-0312; Kay Davis 973-697-7765

13-14 **FLORIDA** – West Coast Fall Fun Fest, Bartow Civic Center, Bartow; andonslocum@juno.com

15-19 **PENNSYLVANIA** – Pocono’s Caller School, Lake Harmony/White Haven; Roy or Betsy Gotta 732-249-2086; ugottadance@optonline.net; www.gottadance.eboard.com

19-23 **NEVADA** – Silver State Caller College, John Ascuaga’s Nugget Hotel and Casino, Sparks, nshukayr@gmail.com; Doug Davis 509-979-2612; DDavisP@aol.com; Hanna Tenenbaum hannainsweden@yahoo.com

20-21 **FLORIDA** – Northeast Association’s Fall Festival, Christ the King Catholic Church, 742 Arlington Road, Jacksonville; Sam and Mary Starling 904-786-3311

20-21 **TENNESSEE** – 36th Annual Turkey Strut, Grand Hotel & Resort, Pigeon Forge; jjjbigger@charger.net; www.turkeystrutsquaredance.com

26-29 **OKLAHOMA** – Square-L-Round 44th Annual Thanksgiving Weekend, Western Hills Lodge, Sequoyah State Park, Wagoner; Melton

Luttrell, 435 Horseshoe Tr. W., Aledo, TX 76008; 817-244-7928 or 817-244-0892

JANUARY 2010

9-16 **LOUISIANA** – Cruisin' & Dancin' 4, New Orleans; Mary Yager 985-626-4644; 608 Highland Court, Mandeville, Louisiana 70448

14-17 **ARIZONA** – "Let's Do It Again In 2010" Tucson Area Square Dance Festival, Tucson Convention Center; Ron Sandefur 520-429-0409

21-23 **FLORIDA** – Winter Festival, The Lakeland Center, 701 W. Lime Street, Lakeland; johnnysa@aol.com, 386-428-1496

27-31 **HAWAII** – Hawaii State Square Dance Convention, Honolulu; www.NShukayr.com

29-30 **LOUISIANA** - Lottie's Louisiana Hoedown 8th Annual Square & Round Dance Weekend, Ruston Civic Center; 318-249-4157, lotTNray@centurytel.net

FEBRUARY 2010

5-6 **FLORIDA** – Cypress Gardens Ball, Best Western Admiral's Inn, Cypress Gardens Boulevard, Winter Haven; Margot and Keith Stevens, 4356 Ashton Club Drive, Lake Wales, FL; keith@keithstevens.com; 863-326-9774

12-13 **FLORIDA** – 31st Annual Blue-Grey Square Dance - Rountree-Moore Toyota Indoor Showroom, 1232 West U.S. Highway 90, Lake City; www.dixedancers.net

12-15 **FLORIDA** – Flip the Flamingo III, St. Petersburg; www.suncoastsquares.com

19-20 **FLORIDA** – 50th Annual Knothead Konvention, Eau Gallie Civic Center, 1551 Highland Avenue, Melbourne; 407-894-2227 or

flaknothead@bellsouth.net

19-20 **ARIZONA** – Grand Canyon Square Dance Association of Arizona Annual Festival; 480-802-2745

26-27 **UTAH** – Swing Into Spring, Helen M. Knight School, 168 W. 400N., Moab; Flora 435-259-2724, sgrandin@hotmail.com

MARCH 2010

12-14 **FLORIDA** – Sounds of Sebring A-2 Classic, Kenilworth Lodge, Sebring; Ron Libby 352-259-3188, ronlibby@aol.com

19-20 **FLORIDA** – Central Florida Square & Round Dance Assoc. 10th Annual Shamrock Swing, La Hacienda Center, 1200 Avenida Central, The Villages; Bob and Jennie Courter 352-751-1009; courjl4720@thevillages.net

26-27 **ALABAMA** – 57th Alabama Jubilee, "AT THE HOP", BSDA Friendship Hall, 1024 Old Walkers Chapel Road, Fultondale; Anita or Richard Southern, P.O. Box 877, Pell City, AL 35125; 205-338-1787; anitasouthern@coosahs.net

APRIL 2010

9-10 **IOWA** – 48th Iowa State Square And Round Dance Convention, Bridge View Convention Center, 102 Church St., Ottumwa; dadnmomdw@iowatelecom.net

16-18 **FLORIDA** – 57th Florida Square and Round Convention Fourth Annual Party Weekend - Deerhaven Retreat and Conference Center, 47924 NFS 540-2, Paisley, FL 32767; Randy and Carol Poole at carpoole@earthlink.net

23-24 **NORTH DAKOTA** – 58th North Dakota Square, Round and Clogging Convention, Memorial Building & Armory, 417 5th Street, Devils Lake; John and Linda Frelich 701-398-5162;

jlfrelich@gondtc.com; Rex and Joyce Baker 701-662-6766; jcbakernd@hotmail.com

30-May 2 **WEST VIRGINIA** – 20th Annual Pipestem “Fun Seekers” Fling, Pipestem State Park Resort, WV; Paul and Nita Walker, 704-782-2616; Goo627@aol.com

MAY 2010

6-8 **CANADA** – 49th Annual International Square & Round Dance Convention, Brock University, 500 Glenridge Ave., St. Catharines, ON L2S 3A1; Wayne and Sharron Hall, 8 Seven Oaks Circle, St. Catharines, ON L2P 3N6; 905-641-1872; halls@sympatico.ca

7-9 **OHIO** – 50th Ohio Dance Convention, Bertram Inn & Conference Center, Aurora 44202; Bob AND Judy Calkins, 8772 Arrowood Dr., Mentor, OH 44060; Calkins8772@oh.rr.com; www.squaredancing.com/cleveland/conv2008.htm

14-16 **NEW MEXICO** – 63rd New Mexico Square and Round Dance Festival, Ralph Edwards Auditorium, Truth or Consequences; Jim and Jeanie Groves, 1220 Edgewood Ave., Las Cruces, NM 88005; 575-524-1018; www.nmsrda.org

23-29 **NORTH CAROLINA** – 87th Accent On Rounds Fontana Village, Fontana Dam; Kincaid-AccentOnRounds@aol.com; www.dancerounds.info/kincaid; 301-935-5227

28-30 **FLORIDA** – 56th Florida State Square & Round Dance Convention, Lakeland; Garland and Carole McKenzie, 6600 NW 61st Ave, Ocala, FL 34482, carolemc@embarqmail.com, www.floridasquaredance.com

JUNE 2010

11-13 **COLORADO** – 55th Colorado State Square Dance Festival, Sundance Spin, Rocky Mountain Resort, Keystone Resorts Conference Center, 633 Tennis Club Road, Keystone, CO 80435, www.sundancespin.com

11-13 **MINNESOTA** – 58th Minnesota State Square and Round Dance Convention, Bemidji High School; www.squaredanceminnesota.com, 218-532-7891, marduo@tekstar.com, 218-734-2269, jszwink@tvutel.com

23-26 **KENTUCKY** – 59th National Square Dance Convention, Louisville; Info: 96 Floyd Street, Carrollton, KY 41008; www.59thnsdc.com

JULY 2010

1-4 **ILLINOIS** – Chi-Town Shakedown 2010, 27th Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Hilton Chicago Hotel, Chicago, www.chicago2010.com, Chi-Town Shakedown, 3712 N Broadway, Box 360, Chicago IL 60613

20-22 **FLORIDA** – National Square Dance Campers Association 53rd International Square Dance Camporee, Central Florida Fairgrounds, 4603 W. Colonial Drive, Orlando, FL 32808; Martha Zimmerman, General Chairman, Marthazimmerman@cox.net; www.nsdca.org

29-31 **CANADA** – 17th Canadian National Square & Round Dance Convention (Halifax National Festival 2010) World Trade & Convention Center Halifax, Nova Scotia; Ralph & Valerie Brown, 652 Pine Grove Road, Pine Grove, Nova Scotia, Canada, B4V 7Z7; 1-902-543-5278;

r w v j b r o w n @ e a s t l i n k . c a ;
www.squaredance.ns.ca

AUGUST 2010

11-14 **COLORADO** – USA West
Square Dance Convention, Union
Colony Civic Complex, Greeley;
Chairman Ron & Jeanne Miller
usa west co 2010 @ a o l . c o m ;
www.usawest.net

20-21 **NORTH CAROLINA** – 21st
North Carolina State Convention,
North Raleigh Hilton Convention Cen-
ter, Raleigh; www.ncFederation.org;
Lesley and Debbie Green 919-598-
1104; Paul and Nita Walker, 704-782-
2616 Goo627@aol.com

SEPTEMBER 2010

12-18 **NORTH CAROLINA** – 88th
Accent On Rounds, Fontana Village,
Fontana Dam; Kincaid-
AccentOnRounds@aol.com;
www.dancerounds.info/kincaid; 301-
935-5227

NOVEMBER 2010

12-13 **FLORIDA** – West Coast As-
sociation 36th Annual Fall Fun Fest,
2250 S. Floral Avenue, Bartow

JANUARY 2011

20-22 **FLORIDA** – Florida Winter

Festival, Lakeland Center, 401 W.
Lime Street, Lakeland; Linda Saunders,
johnnysa@aol.com or 386-428-1496

JUNE 2011

22-25 **MICHIGAN** – 60th National
Square Dance Convention, Cobo Cen-
ter, One Washington Blvd., Detroit,
Michigan 48226;
generalchairman@60nsdc.com;
www.60nsdc.com

30-July 3 **GEORGIA** – Interna-
tional Association of Gay Square Danc-
ers, Atlanta

JULY 2011

1-4 **GEORGIA** – Gone with the Wind-
mill, 28th Annual International Asso-
ciation of Gay Square Dance Clubs
(IAGSDC) Convention, PO Box 1553,
Atlanta GA 80333,
www.atlanta2011.com

AUGUST 2011

5-7 **WISCONSIN** – 52nd Wiscon-
sin Square & Round Dance Conven-
tion, De Forest High School; June
Myklebust and Bob Dahnert, 7851
Wernick Rd., De Forest, WI 53532;
6 0 8 - 8 4 6 - 9 1 0 4 ;
jmyklebust@centurytel.net;
www.wisquaredanceconvention.org

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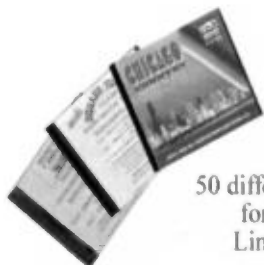
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2. Correctly enter all amounts in the Subtotals including registration fee for each dancer plus quantity and amounts for all other materials. If tours are selected, complete and return the Tour Registration Form and payment with this registration.
3. **Important!** Daily schedules are only available with the purchase of a Program Book. Daily schedules will not be available separately at the Convention. Most dancers will want to purchase the Program Book.
4. Correctly calculate the Total and include credit card information (with signature), check or money order payable in U.S. funds to the 59th National Square Dance Convention® and return it with the Registration Form. **Do Not Send Cash. No Single Day Registrations Sold.**
5. **RV Camping** Indicate RV Camping on your Registration Form, and enclose the required fees (*four-night minimum*) to cover the nights that you intend to stay. Please check appropriate boxes. RV camp sites will be assigned on a first come, first served basis. If you plan to camp together, you must arrive together.
6. **Bus Passes** are available **only** to registered dancers staying at 59th NSDC Convention Hotels booked through the Housing Committee.
7. **Parking Passes purchased in advance** will be available at the Crown Plaza Hotel Square Dancers Information Desk. You will be able to use your pass to pick up your Registration Packets at the Expo Center, to avoid the parking fees.
8. **Tours:** Tour forms and Payments are to be mailed direct to: 59th National Square Dance Convention®, C/O The Convention Connection, 21321 Lime Kiln Lane, Suite E, Louisville, KY 40222-3410
9. A \$5.00 fee per registrant will be assessed for **cancellation or changes**.

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2. Check the date boxes for each night a room is required. If you request housing in the Crowne Plaza, Residence Inn, Hampton Inn or Springhill Suites you must have four nights of lodging.
3. **Room Sharing:** The 59th NSDC Housing Committee does not find or assign roommates. To avoid double booking, only ONE couple or individual should request the room.
4. Those wishing "Same Hotel as" **must** submit their Registration Form together in same envelope.
5. Enclose completed Registration Forms for all persons in a group if the group wishes rooms in the same hotel, and forward not later than January 2, 2010. Include name and telephone number of group leader.
6. Indicate four (4) choices of housing preference, in order, by specifying hotel code number. Be sure to indicate smoking and room type preference. Hotels will be assigned on a first come, first served basis, according to availability.
7. **Room Guarantee:** The 59th NSDC Housing Committee requires one night's guarantee via credit card. Fill out credit card information and sign. Credit card information will be held by the 59th NSDC Housing Committee. To take advantage of the special 59th NSDC rates, please book your reservation by May 20, 2010. After that date, the 59th NSDC blocks will be released. Credit cards may be billed anytime after May 20, 2010, at the discretion of the confirmed hotel. **Checks or Cash will not be accepted for hotel guarantee.**
8. **Confirmation:** The 59th NSDC Housing Committee will provide an acknowledgement within 21 days. If you do not receive your acknowledgement in this time frame, please contact the 59th NSDC Housing Committee by fax at 502-732-4600, or via E-mail: reghousing@59thnsdc.com. You will not receive a confirmation slip from the hotel.
9. **Housing Changes:** Any requests for changes/cancellations must be made through the 59th NSDC Housing Committee by: (a) E-mail: reghousing@59thnsdc.com; (b) Fax: 502-732-4600; (c) Mail: 59th NSDC Housing Committee, PO Box 128, Milton, KY, 40045-0128 through May 20, 2010. After this date you may contact your confirmed hotel directly for changes.
10. **Housing Cancellations:** The 59th NSDC Housing Committee must receive all cancellations on or prior to May 23, 2010, at the E-mail, Fax or Mail address in #9 above. Your confirmed hotel will assess a one night room/tax charge for cancellations received less than 48 hours prior to arrival, or as described in confirmation letter.

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> BUS PASS AVAILABLE <					
9	Rodeway Inn, 571 Phillips Lane	\$95	\$120	\$120	\$120
10	Hilton Garden Inn, 2735 Crittenden Dr	\$119	\$119	\$119	\$119
11	Holiday Inn, 447 Farmington Ave	\$129	\$129	\$129	\$129
12	Super 8, 101 Central Ave	\$60	\$70	\$70	\$70
13	Ramada Limited, 2912 Crittenden Dr	\$82.99	\$82.99	\$82.99	\$82.99
14	LaQuinta Inn & Suites, 4125 Preston Hwy	\$99	\$99	\$99	\$99
15	Days Inn, 2905 Fern Valley Rd	\$75.99	\$75.99	\$75.99	\$75.99
16	Holiday Inn, 2715 Fern Valley Rd	\$95	\$95	\$95	\$95
17	Jameson Inn, 6515 Signature Dr	\$89	\$89	\$89	\$89



June 2010						
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

59th National Square Dance Convention®

"Louisville Again in 2010"

Registration Form

June 23, 24, 25, 26, 2010

Louisville, Kentucky

Website: www.59thnsdc.com

Directions for completing Registration Form on back

For Convention Use Only

Registration # _____

Date Received _____



PLEASE PRINT

Last Name: _____

Address: _____

City: _____

State: _____

Zip Code: _____

Nation: _____

Phone: _____

Fax: _____

Email _____

Registrations are non-transferable. A \$5.00 fee per Registrant will be imposed for cancellations or changes

Registration fee per Registrant (under 5 years of age free) \$50.00

Registration fee per Registrant after May 31, 2010 (No confirmation mailed) \$60.00

Number of past
Conventions Attended

First Name -- for badges -- Last Name

☐ Solo

Subtotals

Adult: _____

.00

Adult: _____

.00

Youth: _____

Age: _____

.00

Youth: _____

Age: _____

.00

Convention Program w/daily schedules (\$10.00 after 5/31/2010)

@\$ 6.00

.00

Syllabus: Rounds

☐ Clogging

☐ Contra

Total #

@\$ 6.00

.00

On CD: Rounds

☐ Clogging

☐ Contra

Total CDs #

@\$ 6.00

.00

Sew & Save Book -- "Stitching in the Bluegrass"

Total #

@\$ 6.00

.00

National Squares Magazine -- (Non-Refundable, 1 year sub)

@\$ 7.00

.00

Wednesday Special Event -- "Blair Carman" Dinner & Show

@\$25.00

.00

Wednesday Special Event -- "Blair Carman" Show Only

@\$15.00

.00

Parking Pass--Unlimited In/Out...(Tuesday-Saturday See Reverse)

@\$32.50

.00

Bus Pass -- 4 day to Hotels (See Reverse) (\$60 after 5/31/10)

@\$50.00

.00

Six Flags Kentucky Kingdom Tickets

@\$25.00

.00

RV Camping -- Electric Only (4 nights minimum).....Total nights

@\$45.00

.00

RV Camping -- Dry Camping (4 nights minimum).....Total nights

@\$25.00

.00

We will pre-register all campers. You will receive a profile form. To camp together, arrive together.

19

20

21

22

23

24

25

26

27

Tours -- Please see reverse for payment information and instructions.

No Refunds/Cancellations after May 31, 2010 Total (U.S. Funds)....

.00

Credit Card # _____

☐ Check (enclosed)

Expiration Date _____/_____/_____

☐ Visa ☐ Discover

Security Code _____ (last 3 digits on back of card)

☐ MasterCard

Signature _____

Registration Office: Call: (502) 732-0979

E-mail: reghousing@59thnsdc.com

Requests for Shared Rooms or Same Hotel will be honored ONLY if registrations arrive together in the SAME envelope!

Housing Required? YES ☐ NO ☐

Please Check Room Nights Needed:

June

19

20

21

22

23

24

25

26

27

Sat

Sun

Mon

Tue

Wed

Thu

Fri

Sat

Sun

Hotel Preference (hotel codes on back): 1st ☐ 2nd ☐ 3rd ☐ 4th ☐

Please check the appropriate box: ☐ One Bed (1-2 people) ☐ 2 Beds (2-4 people)

Preference: ☐ King ☐ Queen ☐ Double/Double ☐ Studio Suite ☐ 1-Bdrm Suite

☐ Wheelchair Accessible Room ☐ Non-Smoking ☐ Smoking

Same Hotel as _____

Share Room with _____

For Assignment in Group or Block Housing -- Requests are due by Jan 2, 2010.

☐ Group Housing -- 20 rooms or less ☐ Block Housing -- over 20 rooms

Group/Block Leader Name _____ Phone: (_____) _____

Hotel reservation guarantee (one night room plus tax).

Print Name On Card _____ ☐ Visa

Credit Card # _____ ☐ Master Card

Expiration Date _____ / _____ Security Code _____ ☐ Discover

Signature _____

Return Form, with payment, to:

59th National Square Dance Convention®

PO Box 128, Milton, Kentucky 40045-0128

Form may also be sent by fax, with credit card information to: (502) 732-4600

Adults will dance: (Check all that apply)

Squares ☐ M ☐ P ☐ A1 ☐ A2 ☐ C Rounds ☐ 2 ☐ 3/4 ☐ 5/6 Other ☐ Clog ☐ Contra ☐ C/W ☐ Lines

Program info for Callers/Cuers/Education (Check your expertise)

☐ Caller & Level ☐ M ☐ P ☐ A ☐ C

☐ Clog Instructor

☐ Educator

☐ Caller for Youth

☐ Contra Prompter

☐ Exhibition Group

☐ Cuer

☐ C/W Lines Instructor

☐ Handicapable

Proper Square Dance Attire and Convention Badge are REQUIRED for entrance to the Square Dance halls of the 59th National Square Dance Convention®